

THE MUSICAL COURIER

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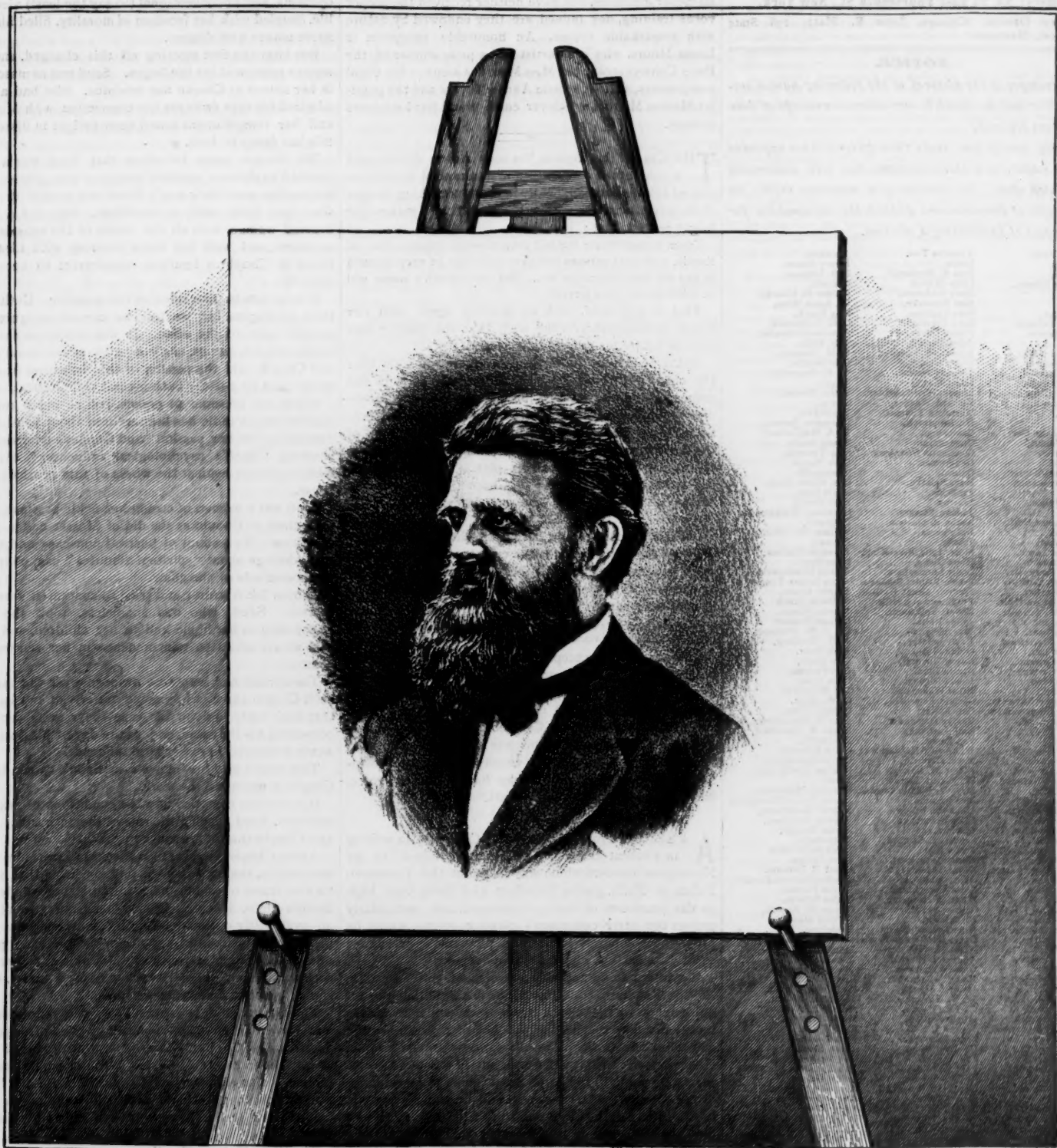
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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A. G. BADGER.

THE MUSICAL COURIER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Achille Erassi,	Heinrich Hofmann,	Carlos Sobrinho,
King Ludwig I,	Charles Fradel,	George M. Nowell,
C. Jos. Brambach,	Emil Sauer,	William Mason,
Henry Schradieck,	Jesse Bartlett Davis,	Paudeloup,
John F. Luther,	Dora Burmeister-Petersen,	Anna Lankow,
John F. Rhodes,	Willis Nowell,	Max Powell,
William Gericks,	August Hylstedt,	Max Alvary,
Frank Taft,	Gustav Hinrichs,	Josef Hofmann,
C. M. Von Weber,	Xaver Scharwenka,	Händel,
Edward Fisher,	Heinrich Boetti,	Carlotta F. Finzer,
Kate Roda,	W. R. Haslam,	Rudolf Brandt,
Charles Rehn,	Carl E. Martin,	Gustav A. Kerker,
Harold Randolph,	Jennie Dutton,	Henry Duzens,
Minnie V. Vanderveer,	Walter J. Hall,	Emma Juch,
Adèle Aus der Ohe,	Conrad Ansoerge,	Fritz Giese,
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Edwin Klahre,	Emil Steger,	Max Leckner,
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Alfredo Barili,	Louis Svecenski,	Judith Graves,
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Otto Roth,	Nagley Stevens,	Anton Bruckner,
Anna Carpenter,	Dyas Flanagan,	Mary Howe,
W. L. Blumenschein,	A. Victor Benham,	Attalie Clarke,
Leonard Labatt,	Mr. and Mrs. Carl Hild,	Mr. and Mrs. Lawton,
Albert Vainio,	Anthony Stankowitch,	Fritz Kreisler,
Josef Rheinberger,	Moriz Rosenthal,	Madge Wickham,
Max Bendie,	Victor Herbert,	Rudolf Burmeister,
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Adolf Jensen,	Joachim Raff,	Niles W. Gade,
Hans Richter,	Felix Mottl,	Hermann Levi,
Margaret Reid,	Augusta Ohlström,	Edward Chadfield,
Em I Fischer,		

WAGNER'S "Nibelung" will be given next winter in Copenhagen under Svendsen's direction.

THIS is the last week of the summer season and soon the preparatory tuning up of the autumn season will begin, and then opera, oratorio, symphony, song and piano concerts will claim our attention; and so the wheel keeps turning.

A BLACK polished granite memorial tablet has just been placed over the door of the house in Bayreuth where Franz Liszt, the great German composer, died. The inscription on it in gold letters is: "Franz Liszt, died 1886."

M. AMBERG'S principal vocal attractions this coming season will be Constance Donita, Carl Streitman, a tenor favorably spoken of abroad, and Ilka Palmaz, known as the "Hungarian Nightingale," who will appear in light opera. There is still considerable field for good light opera bouffe, most of the singers now before the public in this city not being particularly notable for their vocal charms.

Marie Jansen, Lillian Russell and Pauline Hall are all clever actresses, but have neither received the proper vocal training, nor indeed are they endowed by nature with remarkable voices. An honorable exception is Laura Moore, who is an artist and a prize winner of the Paris Conservatory; but Miss Moore is alone in her vocal attainments, although little Annie Meyers and the popular Marion Manola are clever enough and hard students to boot.

THE Czar of the Russias has sent Anton Rubinstein a congratulatory message and announced his intention of taking part personally in the approaching jubilee of the great pianist. The "Evening Sun" makes the bright remark that:

Twenty years hence few will remember the present Czar of Russia, and most persons will have to consult an encyclopædia to find out what his name was. But Rubinstein's name will be a household word forever.

This is well said, and we heartily agree with our bright contemporary in the wish that the master may visit us before his powers have waned.

But if we cannot have Rubinstein, we will soon hear the next best thing, Eugen D'Albert, who is, with the one exception, the greatest pianist alive, and a splendidly equipped musician. His musical talent far outshines his technical abilities, although as a specimen of the latter we cannot refrain from quoting a young pianist of this city who heard D'Albert play at a terrific tempo the great A minor etude of Chopin (op. 25, No. 11), taking the right hand in octaves! Phew!

A GREAT part of the faith that should be attached to the value of musical criticism in such a great daily paper as the New York "Herald" is lost by its intelligent readers when they read this editorial notice in Monday's paper:

Every man, woman and child who loves singing will be glad to hear that Italo Campanini's voice is strong again.

Campanini is no exception to the inevitable operation of nature's law, which ordains that a voice, like other functions of the human organism, decays from age, wear and tear, and when it has been subjected to such extraordinary tension as Campanini's and Patti's it is doomed. No artificial means has ever been discovered to remedy the loss of vocal vitality—not even Brown-Sequard's—and Campanini may have a strong voice, but its music is a thing of the past.

A FRENCH critic, Mr. Brument-Colleville, in writing in a recent issue of "Le Monde Musical" of the Norwegian concert which was given at the Trocadero Palace in Paris, places Svendsen and Grieg very high in the pantheon of living composers, and particularly praises the latter composer's piano concerto, which he pronounces a purely scenic and picturesque work, not at all classical, but charming to a degree.

We do not think anybody will dispute this assertion, for the A minor concerto, while not fulfilling the requirements of the classic form from which it derives its title, is nevertheless the product of a fresh, healthy and what the Germans would call a "geniale" mind. Grieg has never surpassed it in any of his later works. Strangely enough, the same critic gives the first prize to the Russian concert, the second to the Norwegian, the third to the Italian, the fourth to the American concert, and the last to the Spanish concert, remarking sagely that American music "qui existe peu," but Spanish music "n'existe pas." Well, we will try to survive this withering criticism and go on writing music just the same.

A NEW STUDY IN CHOPIN.

VI.

THE first meeting of Georges Sand and Chopin took place at various balls and musicales, so conflicting are the accounts. Niecks lifts them all very carefully and discredits utterly Liszt's poetical and Karasowski's highly colored description of the affair and indubitably settles the matter forever.

The common supposition that they met at a matinée given by the Marquis de Custine, at which Franchomme, the 'cellist, played, is somewhat shaken by Franchomme's declaration that he remembered nothing whatever of the occurrence.

Franz Liszt asserts that the first meeting took place in Chopin's apartments, adding "I ought to know best, seeing that I was instrumental in bringing the two together."

Chopin had for some time avoided an introduction to Sand, who was at that time a lion in literary circles. He disliked literary women, and the boldness of Sand's opinions, her unconventional (to say the least) views of life, coupled with her freedom of morality, filled his sensitive nature with disgust.

But after the first meeting all this changed, and the master passion of his life began. Sand was as masculine in her nature as Chopin was feminine. She had always admired his type (witness her connection with Musset), and her temperament found keen delight in dissecting this last fancy of hers.

We do not mean to assert that Sand was a cold blooded analyst—a spiritual vampire, who gloated over her victims until their soul's blood was sucked dry, and then cast them aside as worthless. She was a great hearted woman, with all the faults of the artistic temperament, and with her brain teeming with ideas she found in Chopin a feminine supplement to her masculinity.

It is useless to take sides on the question. Both have their apologists, but we fear we cannot recognize the poetical part of the affair. It was simply an intrigue whose details are as nasty as such affairs usually are, and Chopin paid the penalty of this defection from the moral path by a decay both mental and physical.

We do not presume to preach, but so much rot and sentimental twaddle has been written about Sand being "ennobled by her passion" and Chopin's compositions showing "Sand's psychological influences" that we wish to protest against the whole of this prurient nonsense.

Sand was a woman of strong but fickle passions. She grew tired of Chopin as she did of Musset and a score of others. No amount of poetical nonsense and feeble maunderings about "spiritual affinities" can obliterate the coarse side of the affair.

Chopin felt it keenly and tried to conceal it from his mother. Sand, who was shameless, took the poor young man to her home and to her children, and after that we are asked to take credence in her sentimental chatter!

The curtain had better be dropped over the matter; both Chopin and Sand repented bitterly of the bargain they had made, only in his case the regrets certainly consumed his life away, and to the day of his death he never recovered from her fatal influence.

This closed another episode in Sand's career, but to Chopin it meant all the world.

It is curious to notice how the conditions of sex were reversed, Sand playing the rôle of the inconstant lover and Chopin that of a wronged woman.

About Chopin's appearance Niecks has collected many testimonies, the consensus of opinion being that he had "a slim frame of middle height, fragile but wonderfully flexible limbs, delicately formed hands, very small feet, an oval, softly outlined head; a pale, transparent complexion; long silken hair of a light chestnut color parted on one side; tender brown eyes, intelligent rather than dreamy; a finely curved, aquiline nose; a sweet, subtle smile; graceful and varied gestures."

The dispute as to whether his eyes were blue or brown was settled in favor of the latter by the Polish painter and friend of Chopin, Karasowski, who described them as a "tender brown," and his hair as being "chestnut blonde," although Count Wodzinski writes: "It was not blonde, but a shade similar to that of his eyes, ash colored (cendré), with golden reflections in the light."

The life at Nohant (Sand's country villa) and Chopin's trip with her to Majorca have all been dwelt on so often that we will not refer to them except to say that Niecks exhausts the subject thoroughly, and we refer our read-

ers to the volume for the details, which are most minutely set forth.

In 1839 Chopin was living in Paris, in the Rue Tronchet, and Georges Sand in the Rue Pigalle, and there Moscheles heard him play, and wrote about it as follows: "He played to me at my request and now, for the first time, I understand his music and can also explain to myself the enthusiasm of the ladies. His *ad libitum* playing, which, with the interpreters of his music, degenerates into disregard of time, is with him only the most charming originality of execution; the dilettantish, harsh modulations which strike me disagreeably when I am playing his compositions no longer shock me, because he glides lightly over them in a fairy-like way with his delicate fingers; his piano is so softly breathed forth that he does not need any strong forte in order to produce the wished for contrasts. It is for this reason that one does not miss the orchestral-like effects which the German school demands from a piano player, but allows oneself to be carried away as by a singer who, little concerned about the accompaniment, entirely follows his feelings. In short he is a *unicum* in the world of pianists. He declares that he loves my music very much. At all events he knows it very well. He played me some studies and his latest work, the preludes, and I played him many of my compositions."

Moscheles was a Philistine of the Philistines, but even he, good man, as devoid of poetical insight as a beef-steak, felt the charm of Chopin's playing and compositions.

His testimony is therefore doubly valuable, and his remarks about Chopin's style are excellent.

Oh, ye piano pounders! ye men and women with the cast iron touch! we beseech you to leave poor Chopin's troubled soul in peace. Do not play his music; it is not suitable for the concert room any more than are Shelley's delicately colored verbal dreams fit for stage representation.

Chopin the abused, Chopin the hackneyed, but never the real Chopin do we hear in public. Rafael Joseffy, of all the pianists before the public, seems to have caught the Polish composer's subtle and evanescent spirit, and Joseffy's personal style, added to that exquisitely musical technic and marvelous touch of his, makes us single him out as an artist who is worthy to be called a great Chopin interpreter.

Moscheles also notes further that "Chopin was lively, merry, nay, exceedingly comical in his imitations of Pixis, Liszt and a hunchbacked piano player." Later the two artists played before King Louis Philippe with great success.

Chopin told Lenz that the day of a concert he always shut himself up in his room and played Bach, and that he never practiced his own compositions. For this reason when he played them they always had the character of an extemporaneous improvisation. We cannot refrain from copying verbatim what Niecks has to say about Chopin's playing: "I shall now try to give the reader a clearer idea of what Chopin's style of playing was like. * * *

"What struck everyone who had the good fortune to hear Chopin was the fact that he was a pianist *sui generis*. Moscheles calls him an *unicum*, Mendelssohn describes him as 'radically original' (gründigenthumlich), Meyerbeer said of him that he knew no composer for the piano like him; and thus I could go on quoting *ad infinitum*. A writer in the 'Gazette Musicale' (of the year 1835, I think), who, although he places at the head of his article, side by side, the names of Liszt, Hiller, Chopin and — Bertini, proved himself in the characterization of these pianists a man of some insight, remarks of Chopin: 'Thought, style, conception, even the fingering; everything, in fact, appears individual, but of a communicative, expansive individuality, an individuality of which superficial organizations alone fail to recognize the magnetic influence.' Chopin's place among the great pianists of the second quarter of this century has been felicitously characterized by an anonymous contemporary. Thalberg, he said, was a king, Liszt a prophet, Chopin a poet, Herz an advocate, Kalkbrenner a minstrel, Madame Pleyel a sibyl and Doehler a pianist. * * *

"It will be best to begin with the fundamental technical qualities. First of all, then, we have to note the suppleness and equality of Chopin's fingers and the perfect independence of his hands. 'The evenness of his scales and passages in all kinds of touch,' writes Mikuli, 'was unsurpassed, nay prodigious.'"

"Gutmann told me that his master's playing was particularly smooth and his fingering calculated to attain this result. * * *

"Such, indeed, were the lightness, delicacy, neatness, elegance and gracefulness of Chopin's playing that they won for him the name of Ariel of the piano." * * *

Niecks dwells at length on the flexible and spiritual hand of our pianist, its rubber-like expansion, and contradicts the idea that his tone was weak; on the contrary, it was exceedingly rich, although never noisy, and only toward the end of his life did his playing show weakness, a weakness which he cleverly concealed by all sorts of *finesse*, making his piano a *pianissimo* and by the most subtle gradations of tone.

"A writer in the 'Menestrel' (October 21, 1849) remarks that for Chopin, who in this was unlike all other pianists, the piano had always too much tone; and that his constant endeavor was to sentimentalize the timbre, his greatest care to avoid everything which approached the *fracas pianistique* of the time."

And again:

"Of course a true artist's touch has besides its mechanical also its spiritual aspect. With regard to this it is impossible to overlook the personal element which pervaded and characterized Chopin's touch. Mr. Marmontel does not forget to note it in his 'Pianistes Célèbres.' He writes: 'In the marvelous art of carrying and modulating the tone, in the expressive, melancholy manner of shading it off, Chopin was entirely himself. He had quite an individual way of attacking the keyboard, a supple, mellow touch, sonorous effect of a vaporous fluidity, of which only he knew the secret.' * * *

In these latter days, when every tendency in piano playing is away from the piano and every suckling virtuoso aims to be a roaring orchestral lion, these remarks about Chopin's true orchestral style should be taken to heart by the serious student. Great technical ability is everywhere cropping up (in fact, you can buy it ready made and adjustable), touch is taught to be merely a firm, solid blow on the keys, instead of the kneading and gentle pressure with the "boneless hand" (as Thalberg would say). Volume of tone, quantity not quality, is the desideratum; power, not poetry, and you have the modern pianist. We recall with a shudder one in particular, with his angular style, harsh, grating touch, stiff attack, and then try to picture the melancholy Chopin listening and saying something piquant with his veiled voice about "piano hackers."

Modern piano playing has gained in power and even in a certain kind of color, but, like the age, it is glaring, false and jarring. It is color in which the violent reds, yellows and greens predominate, the tender violets and gentle pinks being absent. The piano, despite its generally unmusical quality, should on that account not be treated roughly. It should be sung on, not struck; and to have done this perfectly was one of Chopin's greatest merits as a pianist.

(To be continued.)

A BULL IN A CHINA SHOP.

THE New York "Herald," whose regular music critic, Mr. Melzer, is rusticated, let loose a reporter—a real, everyday reporter—at the Brighton Beach concert, and the following was the dire result in Saturday's issue of Jimmy Bennett's august sheet:

ALL GOOD PLAYERS, BUT POOR HARMONY.

Members of Mr. Seidl's Brighton Beach Orchestra Make Manifold Complaints of their Leader's Ways.

THEY WANT WINTER CONTRACTS.

Prospective Engagements for the Coming Season Led Them to Take Part in the Summer Concerts.

No one who listened to Beethoven's "Egmont" music, as rendered by Mr. Anton Seidl's orchestra yesterday afternoon at Brighton Beach, and enjoyed the exquisite harmonies that floated through the building, would have supposed that the men who played were filled with feelings of dislike and disgust for the leader who flourish his baton so wildly above them, and accented each striking passage with a wave of his now celebrated black hair. Yet such was the fact, and thereby hangs a tale, or, to be strictly accurate, several of them.

Mr. Seidl's orchestra is very dissatisfied. A number of the members talked to me yesterday afternoon, and while they explained their grievances at some length, they were all unwilling to have their names mentioned, for the reason that they have not as yet had their contracts for the coming opera season signed.

HARD SUMMER WORK.

It appears from the story which each one told that at the time when Mr. Seidl engaged them for the summer at Brighton Beach he promised them engagements during the winter's season of opera. This promise was the bait which drew them into their present job, for they all agree in saying that the concerts as given by Mr. Seidl are so excessively difficult and the labor is so great that without the promise of a winter's engagement they would have refused the appeal made to them. At the present time they are playing at fourteen concerts a week, and the programs are made up of the most difficult kind of music.

In proof of their position they point to the fact that out of an orchestra of sixty-two performers twenty-three have been sick during the summer from overwork. Nor is this all. They claim that Mr. Seidl's knowledge of orchestral music and of the work which is possible on the different instruments is limited. His own instrument is said to be the piano. This lack of know-

edge of instruments on his part leads him, they claim, to demand of the players impossibilities. It is alleged that more than once a performer has simply informed Mr. Seidl that what he wished could not be done.

PUMPED OUT PLAYERS.

It has often been a matter of wonder to me where a man who played on a brass instrument got his wind from. It seems from the statements of men in the Seidl orchestra that players on the brass are obliged to rest at more or less frequent intervals. This fact, they charge, Mr. Seidl willfully ignores, with the result that his performers collapse at intervals from sheer exhaustion. In addition it is said that Mr. Seidl's ideas about the time at which the selections should be taken are somewhat revolutionary in character. Not only does he alter at will the directions of the composers whose works are on his programs, but as he is a devout believer in speed he hurries through at a rate which not only makes it impossible for the performers to play the music properly, but causes them to, as one expressed it, "get through anyway." This method of conducting seems to have irritated them all not a little, and they showed no lack of breath in denouncing it.

ENGAGEMENTS AT THE OPERA.

The chief cause of the present exasperated state in which Mr. Seidl's orchestra undoubtedly is, is their uncertainty about the operatic engagement. It appears that while some men have been verbally engaged for the winter their number is small. Two men have been notified that their services will not be required, and the rest do not know what their fate will be, nor can they find out. This uncertainty about the winter's work has made them very angry. After an unusually hard summer they are comforted with a chance of losing the only thing which induced them to appear in the concerts, and they naturally do not like it.

Their position is the more unpleasant from the fact that Mr. Seidl is about the only conductor of high-class music who has engagements to offer for the coming winter. Theodore Thomas is out of the field, as he has no hall, and Walter Damrosch has all the men he wants.

HARD LINES FOR MR. GEIERSBACH.

Mr. Geiersbach, who plays the viola and the oboe, has brought suit against Mr. Seidl for \$140. Mr. Geiersbach had a good position in Boston, which he gave up to join the orchestra at the German Opera a year ago. His contract called for work in New York and on the ten weeks' tour, but when the opera company left this city he was left behind.

He naturally remonstrated, for, during the time he had been with Mr. Seidl, he had received an offer from Charles E. Locke, which, with Mr. Seidl's knowledge, he had declined. When Mr. Seidl had organized the orchestra for Brighton Beach he asked Mr. Geiersbach to join, promising him an engagement at the opera for the coming winter, and as a result that gentleman said nothing about the ten weeks' salary which he had lost. But within the last two weeks Mr. Geiersbach has discovered that it is no part of Mr. Seidl's plan to have him in the orchestra, and as a result the suit has been begun.

The salaries paid by Mr. Seidl to his men range from \$50 to \$32 a week. For them they have to appear at the fourteen concerts, besides rehearsals. They claim that Mr. Seidl's knowledge of music is confined to the German composers, and that in French or Italian works he is so much at sea as to make the work of his men trebly difficult.

THE DISSATISFACTION.

Bitter complaints are made of his personal manners. He is said to be dictatorial and overbearing to a degree and to treat the musicians severely.

The orchestra was originally selected and organized by Mr. Kayser, who is now with Mr. Walter Damrosch. Mr. Seidl has made changes since then, but it is thought that they have not been for the better. The orchestra is thoroughly upset and disorganized, the conductor is cordially hated, and altogether the harmonies produced during the concerts are not reflected among the men who twice a day amuse the visitors at Brighton Beach.

Now we think we recognize the "fine Italian hand" of a certain disgruntled member of the Seidl orchestra who, while he has immense and latent capacities for "blowing," nevertheless does not take his seat with the woodwind of the orchestra in question.

In the first place there is always some individual at least in every organization who is discontented with his environment, no matter how favorable it may be. In America we call such people "kickers," and they abound in every sphere in life. The Seidl orchestra contains several "kickers," who criticize Seidl, backbite Seidl, impugn every motive of Seidl's, and behave generally as if Seidl were the big dog and they the little snarling, barking curs.

They complain that Seidl is not Theodore Thomas, and when they were under the baton of that gentleman they spent their time in lamenting the fact that Mr. Thomas was not Mr. Seidl.

They are never satisfied. They would, if they got the chance, give points to God Almighty on the reconstruction of the universe.

Seidl is no musician, they say, Seidl dyes his hair black, because it is a brilliant Hibernian scarlet. Seidl this, Seidl that, &c., *ad nauseam*.

Pah! it is sickening, it is miserably low and disgusting, the mean mental and moral calibre of these fellows, who, though in the country but a few years, strive so nastily to keep everybody else from coming to us! Witness the stupid Nikisch affair. These men are responsible for the sometimes low estimate the public has of orchestral musicians. They are dogs in the manger. The only surprise is that the New York "Herald" should allow its columns to be the vehicle of these anarchistic mouthings; that a reporter should be found stupid enough to believe it all and, worse still, print it! We are not championing Mr. Seidl; he can take care of himself; his position in the world of music needs no adventitious boosting; but we wish to put ourselves on record and protest against the action of the New York "Herald" and the mean spirited curs who attack a man in the dark. Let the matter be sifted and justice done.

THE Thomas concerts that were to be given in the Cyclorama Building in this city will probably be abandoned on account of the lateness in the season, and also delay in renovating the building.

The Thomas orchestra will be disbanded until the

beginning of the fall tour, which begins October 9 with the first Thomas concert in Brooklyn. There will be about thirty concerts in leading cities, and Mr. Tretbar tells us that Joseffy has selected the following three programs for the tour.

First program: Chopin-Tausig concerto; second program: Schumann concerto, and the third program for popular concerts: The Hungarian fantasia, and as solos, the Schubert-Tausig march, the Chopin berceuse and a new waltz by Joseffy.

PERSONALS.

HEIMENDAUH'S PRESENT AND FUTURE MOVEMENTS.—Mr. W. Edward Heimendahl writes to us from St. Moritz, Engadine, Switzerland, 6,000 feet above sea level, that after visiting Glasgow, London, Vienna and Munich (where he witnessed a poor representation of "Mansuella") he took a tramp through the Tyrol and reached St. Moritz, which place he was to have left this week for Berlin. On September 11 he will leave Bremen for Baltimore and, we hope, will resume his activity with renewed energy.

GONE OVER TO THE MAJORITY.—Samuel Hadley, one of the few remaining organists of the old school contemporary with Lowell Mason, A. N. Johnson, J. B. Woodbury, George James Webb and others, died in Somerville, Mass., of Bright's disease, in his seventy-third year. He played in Boston and also at the Maverick Church, in East Boston, where he remained about ten years. While there he received a call to become the organist of Plymouth Church, Brooklyn, but declined, preferring the Franklin Street Baptist Church, of Somerville. He was the first public school music teacher of Somerville, occupying that position eight years. He was a member of most of the old musical societies that flourished a quarter of a century ago.

ANOTHER DEATH.—Theodore Carant, the violinist, dropped dead last week in New Orleans as he arose and put on his hat to visit some pupils. He was a native of Silesia and a Hebrew. He studied at the conservatory at Vienna and was a pupil of the famous Strauss. Coming to this country, he played first violin in Theodore Thomas' orchestra. Impaired health drove him to seek refuge in the mild Southern climate. He resided at New Orleans since 1878, where he had a successful career.

CARL GOLDMARK'S LATEST.—Carl Goldmark, who has been spending his vacation at Gmunden, Austria, has completed a new overture, which will probably be produced by the Vienna Philharmonic Society this winter. It is called "Prometheus Bound." The new grand opera at which Goldmark is at work will probably have as a subject Goethe's "Egmont."

BÜLOW AND THE HAMBURG FESTIVAL.—The musical festival to take place under Von Bülow's direction at Hamburg from September 9 to 13 will be on a large scale, and among the many soloists will be the doctor himself, who is to play Beethoven's Emperor concerto. Among the composers represented on the program are Ph. E. Bach (who was born in Hamburg), Haydn, Mozart, Beethoven, Mendelssohn, Meyerbeer, Wagner, Brahms and Johann Strauss, the latter as representative of the classical Vienna waltz composer.

AMBERG'S NOTORIOUS TENOR.—London, August 24.—Among the departures for America in the Columbia yesterday was the famous Vienna tenor Streitman, who figured prominently in the Paddelford divorce case. Mrs. Paddelford fell in love with the singer when he was captivating the Austrian capital in the operetta "Der Hofnarr." When gossip about her infatuation became public Mr. Paddelford took his wife to Paris, where in the summer of 1886 she gave birth to a child. During her illness the wife thought she was going to die and gave her husband a sealed letter, to open after she should be gone. But she got well and the husband opened the letter. In it he was informed that he was not the father of the child, but that Streitman was. Mr. Paddelford then disowned the child, cut it off in his will, sent his wife back to America, and then went to Vienna, where he obtained a divorce on the grounds of the facts as here given. Among the papers produced in the court was a confession signed by Mrs. Paddelford, stating in much detail her marital infelicities. A cablegram was also produced from Mrs. Paddelford, dated Washington, reading: "Do not show the confession. Will do all you wish.—Betty." Streitman goes to New York under the management of Gustav Amberg.

FROM BALTIMORE TO HEAR SEIDL CONCERTS.—Miss Mamie R. Kunkel, one of Baltimore's leading soprano singers, and Miss Lena Stiebler, a well-known pianist and vocal teacher at the Woman's College, of Baltimore, are at the Hotel Brighton for the special purpose of attending Anton Seidl's daily concerts. Other musical people should follow the example of these ladies.

SHE MARRIED AFTER ALL.—Helen Hastreiter has just been married to Doctor Burgonzio, director of the hydro-therapeutic establishment of Cassilla, Italy.

LENHART DE VAY.—Baron Leon de Vay has been engaged as violin instructor in the Chicago College of Vocal and Instrumental Art.

A CLEVER BALLAD SINGER.—Miss Mary Shelton

Woodhead is visiting at Saratoga, N. Y., the guest of Mrs. Celia Whipple Wallace. On the 22d she sang at the annual meeting of the North American Caledonian Association, at Toronto, Canada, and on the 28th she gives a ballad concert at Cassadaga Lake, N. Y.

A VISIT.—Albert Niemann will shortly revisit America. He will not sing here in public during his stay, however, unless he alters his present intention.

PATTI TO SING AT AN EISTEDDFOD.—Patti will sing at the coming Welsh Eisteddfod festival.

A LEAK IN THE CLARINETIST'S CHEEK.—Paul Lafreniere, the clarinetist of the Academy orchestra, Fall River, met with a peculiar and painful accident a few days ago while at work lathing on the new Borden Building on South Main-st. Lafreniere jumped from a staging with a broken lathe in his hand, and the lower end came in contact with the floor, driving the other end, which was sharp, through his cheek below the left eye.

DEATH OF MICHAEL WIESEL.—After a useful career, extending over more than a half century, in the pursuit of music as a teacher, organist, pianist, leader and composer, Mr. Michael Wiesel, of Cumberland, Md., was called to rest at the age of seventy-seven years. He was born on April 16, 1813, near Frankfort-on-the-Main, but nearly all his life was spent in Maryland, where he was highly respected as a citizen and a musician, and a man whose life had been spent in deeds that benefited the community in which he resided. He was the father of Mr. J. P. Wiesel, a highly respected piano dealer and musician of Cumberland.

HE SAILS SOON.—Emil Fischer, the basso, leaves Bremen on the Fulda, September 14, for this country.

DEL PUENTE RESUMES HIS TEACHING.—That admirable artist, Del Puente, resumes his vocal instruction the 2d of September. His sole manager this season is L. M. Ruben.

SHE HAS GONE TO GERMANY.—Dyas Flanagan, the pianist, sailed on the Ems last Saturday for a two years' sojourn in Germany.

AN HONOR.—Willis Nowell was the first American violinist who played solo in the Trocadero Palace in Paris.

THEY HAD SUCCESS.—Edward O'Mahoney, the bass, and Albert Arveschou, the baritone, both met with great success at the Gilmore Festival at Manhattan last week.

A NEW SINGER.—The fact that the betrothal of Miss Zela to a Boston lawyer, Mr. Edgar O. Achorn, has been published and discussed in the Swedish and Norwegian papers, and that the lady will probably become a resident of Boston, has led me to make some inquiries as to her plans. I learn that she will sail from Hamburg on September 1 in company with Miss Ida Bothe, instructor of arts in your Wellesley College, and that after landing in New York she will at once go to Boston. And since she becomes a resident of your city, I feel like saying a word as to her singing and reputation here. Moreover, I want to congratulate Bostonians upon this brilliant addition to their musical talent. I feel that I can speak of Miss Zela justifiably, for I surmise that she will not close her concert and operatic career upon her marriage. It would be a misfortune to us and the world if she did. During the three years she has devoted herself to her art for the pleasure and delectation of the people she has met with a success so marked that she would hardly be pardoned for putting her candle under a bushel.

The young artist has worked upon the cultivation of her voice with energy. She has already appeared in opera in other countries, notably in Cologne and Bonn, where she has met with great success. Miss Zela has gone through a thorough and excellent school. First, she was drilled in the Royal Academy of Music in Stockholm. Later she studied for two years with Mrs. Marchesi in Paris. She has also enjoyed the instructions of the well-known opera singer Mrs. Peschka-Leutner, and with her has studied several of the greatest opera rôles. Her concerts here leave no doubt that Miss Zela's musical gifts lie far above those of the ordinary aspirant. Our own belief is that, as far as voice, natural gifts, dramatic talent and musical and artistic execution are concerned, she stands first among our many singers. Her voice is a soul stirring soprano, full, fresh, round and equal in an unusual register. It is sympathetic, and its *timbre* gives one the sensation of warm, rich colors. Her appearance is pleasing and her reputation artistic and undeniably imprinted with an intelligent apprehension and an exact and good pronunciation.

What the papers said three years ago can be repeated with emphasis now. Miss Zela has since then sung in many cities of Germany, Denmark, Sweden and Norway, and her audiences have been charmed with her voice and dramatic force. About a year ago she gave a series of concerts in Copenhagen. The race animosity that lies between the Dane and Norwegian led to a somewhat constrained reception, and the papers were a little slow in recognizing her gifts. But after the second concert their blood warmed, and at the third there were hardly enough adjectives in the stolid Dane's vocabulary to express their enthusiasm for Zela's voice and charming presence. They begged for a farewell concert, but she was obliged to decline. An engagement in Christiania caused her to hasten there, where I last heard her sing. Her part was Gounod's "Marguerite." She carried it superbly.

The people will regret her departure. I have it on good

authority that the king said when the engagement was announced to him: "We shall have her back to sing for us again. Boston is not further away than Christiania nowadays."—Letter from Stockholm in Boston "Transcript," August 21.

FOREIGN NOTES.

....A new cantata by Dr. Hubert Parry will be produced at the Norwich Festival.

....The fourth German choral festival will be held next year in Vienna, from August 15 to August 18.

....The "Mikado" has been performed in German at the Frederick William Street Theatre, Berlin.

....Händel's "Messiah" was lately performed for the second time this season at the Trocadero, in Paris.

....Mr. Sims Reeves at present intends to take his "farewell" of the public at the Albert Hall next December.

....Mrs. Catherine Micholesann, an Austrian vocalist, aged twenty-three, committed suicide last Tuesday week.

....Mrs. Georgina Burns and Mr. Leslie Crotty have returned to England after a flying holiday visit to the United States.

....The King of Greece has honored Colonne, the Paris conductor, with an order as knight of something or the other.

....Some of the sonatas for flute and other instruments, written by Frederick the Great, have just been published at Leipsic.

....William Rowan is the name of the Englishman who has purchased Minnie Hauck's villa, Binningen, near Basel, Switzerland.

....It is proposed to establish a conservatory of music at Buenos Ayers, South America, on the basis of the large German conservatories.

....Richepin's Brittany play, "Le Filibustiere," which was written for the Comédie Française, is to be set to music by César Cui, the famous Russian composer.

....Louise von Ehrenstein, who sang "Elizabeth" in Wagner's "Tannhäuser" in Vienna on August 5, was called before the curtain no less than sixteen times.

....Mr. Lecocq is reported to be engaged at present composing the music for a new three act comic opera by Narrey and Carré, entitled "Don Japhet of Armenia."

....From Florence is announced the sudden death of Peter Francesco Galeffi, pianist and composer, formerly a pupil of Pacini. He had attained the age of forty-eight.

....Léo Delibes has written a song which will be sung by Miss Baretta, in "La Bucheronne," a play by Charles Edmond, shortly to be produced at the Comédie Française.

....Lalo, the composer of "Le Roi d'Ys," is said at present to be engaged on a grand concerto for two pianos, which will be heard next winter for the first time at one of Mr. Colonne's concerts.

....The brothers De Reszké are entertaining Mr. Lassalle at Pornichet. They will shortly be off to Poland, and the foreign papers pretend that they are in strict training for taking part in steeplechases.

....The last public performance of Eugene D'Albert before his departure for the United States in October will be on the 14th of that month at the Berlin Philharmonic concert under Von Bülow's direction.

....At the Frankfort Opera House Wagner's "Nibelungen" tetralogy was recently sung with great success, Albert Stritt, who will be remembered from the Metropolitan season of 1885-86, appearing as "Siegfried."

....Mrs. Caron having signed her engagement with the new directors of the Brussels Monnaie, it is anticipated that Mr. Reyer's new opera, "Salammbo" will be produced at that theatre early next February.

....Alvary is engaged to sing in October in Carlsruhe, where Felix Mott directs, in Wagner rôles, and it is rumored that the engagement has some reference to his appearance at the next Bayreuth festival.

....Negotiations had been entered into in London for the appearance in Paris of the orchestra of La Scala. They came to nothing, and it is alleged partly in consequence of the political relations between Italy and France.

....The death is announced of one of the oldest musicians in France. Mr. Vasin, who had passed his ninety-fifth year, was for nearly half a century principal violoncellist at the Paris Opera and one of the teachers at the conservatoire.

....Nordica (Lillian Norton) has signed a contract with Mr. Henry Abbey and Mr. Grau for their ensuing opera season. She will divide with Adelina Patti and Albani the prima donna rôles, and will sing with Tamagno in Verdi's "Otello" and "Aida," and also as "Elsa" to his "Lohengrin."

....Josef Hofmann has a rival in an infant phenomenon of nine years, Alice Liebmann, who plays the violin. She made her first appearance at Her Majesty's Theatre last Saturday evening, and the critics commended her. She played Beriot's "Andante Varié" very cleverly, and responded to an encore

with a popular air that she performed remarkably well. She is a bright looking little girl in a short frock and does not look like a genius.

....While all the efforts of Mr. Carl Rosa, a cultivated musician and an enterprising manager, to found an English school of opera were attended, in a general way, by failure, the attempts made some twenty or thirty years earlier by managers who were not musicians at all seem often to have been accompanied by brilliant and permanent success. The only English operas which, wherever, whenever and however given, are sure to draw audiences are the "Bohemian Girl," "Maritana," "The Rose of Castile" and possibly "Robin Hood."

....Dr. Hueffer's volume entitled "Half a Century of Music in England" is, according to the London "Figaro," really a collection of four articles, three of which have already appeared in various magazines, while one is more or less original. It is not in the strict sense of the term a "history" of "half a century of music," or anything else, and, indeed, except as to the introduction, which appeared some time since in the "Fortnightly Review," and in which a contrast is drawn between the state of things in 1837 and those existing in 1887, the articles are critical rather than historical. On the other hand, there are some interesting details connected with the visits to England of Wagner, Liszt and Berlioz.

....Felix Mottl, the gifted Karlsruhe conductor, who has been directing the performances of "Tristan und Isolde" at Bayreuth this summer, has written to Messrs. Choudens, of Paris, for a complete score of Berlioz's opera, "Les Troyens," which he proposes to produce in Karlsruhe next season. The work has hitherto never been performed in its entirety, the Théâtre Lyrique having only presented the third act. It was Mottl who last season produced Chabrier's "Gwendoline" in Karlsruhe, and the interest manifested in this German city toward neglected French works is in somewhat startling contrast to the indifference evinced in Paris with regard to the most famous operas of Germany.

...."Otello" is to be given in London at Her Majesty's Theatre next season, with the same cast—at least as regards the parts of "Otello" and "Iago"—as that of the season just terminated. An endeavor is to be made to secure the services of Mrs. Patti for the new enterprise. With the exception of Mrs. Patti, almost every artist of note has already been secured by Mr. Augustus Harris, his latest acquisition being Mrs. Semblich. Tamagno and Maurel will remain with Mr. Mayer, who is said, moreover, to have engaged Mrs. Valleria. Mr. Bevilacqua will be associated with Mr. Faccio in the musical directorship; but it has not been decided whether or no Mr. Faccio will bring with him from Milan his famous orchestra, of which the greater portion has been heard at the Lyceum.

....Weber's early opera, "Sylvana," was revived lately with success at Kroll's Theatre, Berlin. This work, as it now stands, is little better than a *pasticcio*. First given at Freiburg, in Saxony, in 1800, under the title of "The Dumb Girl of the Forest," the libretto was afterward remodeled and much of the music rewritten, and in its new form "Sylvana" was produced at Frankfurt on September 17, 1810. It met with a very lukewarm reception, the public being so interested in a balloon ascension taking place the same evening that the theatre was nearly empty. On the revival of the opera after Weber's death various pieces from his other works were interpolated, these including the "Invitation to the Waltz" (given in the marriage scene of the second act) and two movements from the piano sonata in A flat.

....Recent investigations in France go to prove that the horse has no ear for music, and only a very slight understanding of time and military signals. Several circus men confessed to the investigators that they had never seen a horse with musical instincts. The popular delusion that a trained horse occasionally waltzes in time with music, they said, was unsupported by experience. The music was always played to suit the step of the horse, which was regulated by signs from the trainer. Most war horses were found to pay little attention to a signal for a charge, save when aroused by the significant movements of a rider. A troop of riderless cavalry horses were unmoved by martial trumpet calls. Altogether the investigations concerning horses on the field of battle went to prove that the traditionally intelligent war horse could not make a correct movement in a fight, save under its rider's constant guidance.

....An opera on which Rubinstein is now engaged, and which he will finish, it is hoped, in time for the jubilee celebration, is called, according to a French musical paper, "Une Ivresse Nocturne"—this, of course, being the original Russian title translated into French. The subject is apparently taken from one of Gogol's tales, in which a flighty young officer, arriving one dark night during a heavy snow storm at a village inn, and finding that at the village church a wedding is about to take place, but cannot be proceeded with by reason of the non-arrival of the bridegroom, hurries to the church, presents himself in the midnight gloom at the altar, and personating the bridegroom, an officer like himself, marries the bride. He then bids good bye to the astonished wedding party and to the at once horrified and indignant bride, continues his journey to the headquarters of his regiment somewhere in the Caucasus, and does not return until some years afterward, when he meets his wife without recognition on

either side, falls in love with her, and for a time is sorely troubled by finding that she is already married.

....The music performed at the royal wedding on the 27th ult., says the London "Music Trades Review," was in some respects of a rather more interesting character than usual. The clergy were received by a "Nuptial March," specially composed for the occasion by Mr. Jekyll, organist of the Chapel Royal. The Queen's procession was received with the march from the "Occasional Oratorio," composed by Handel to celebrate the suppression of the Stuart rebellion in 1745. This march, it will be recollected, forms the last movement of the overture, and at its performance at the Handel Festival it is invariably encored. The bridegroom walked up the chapel at Buckingham Palace to the strains of the "Pilgrim's March," from "Tannhäuser," while the bride's procession was accompanied by the wedding music from "Lohengrin." The last, although now popular at weddings, is more appropriate for the beauty of its music than for its association with the sad story of the opera, for, as music lovers will recollect, in "Lohengrin" the bride is separated from her husband on their wedding day and for the more or less venial sin of female curiosity is destined never to see him again. Before the archbishop's address to the young married couple, an anthem, specially composed by Mr. Barnby, was sung by the choir of the Chapel Royal, St. James'. It is entitled "Oh, Perfect Love!" It is dedicated to the bride and is set to words written by Dorothy Blomfield, daughter of the bishop, and familiar to us through the beautiful marriage hymn by Dr. W. H. Monk so frequently heard at weddings. Mr. Barnby's anthem, though admirable for its melodiousness and for the skillful manner in which it is harmonized for the four part chorus, is of a comparatively simple character, as it is intended to be used at marriages generally and is, therefore, quite within the means of an ordinary church choir.

Royal "wedding music" is a subject upon which much might be written. Almost every royal wedding, even of mediæval times, must have been accompanied by some sort of music, if only that of the Mass. But it seems that for every reign and for almost every bridal different music was chosen. We have plenty of descriptions, but, so far as we are aware, no actual detailed record of the royal marriage music of mediæval times. In the British Museum may be found an account of the wedding of Henry VII., and also the MS. of the quaint court "Directions for the Marriage of a Prince's Daughter," in which permission is given to the bride elect to come into Westminster Hall on the second day of the fête to "see the dancing." Henry VII.'s son, Arthur, Prince of Wales, was married to Catherine of Aragon at St. Paul's Cathedral, and as the royal procession, headed by the archbishop, clergy and knights, entered, "the mynstrells, alsoe bothe trumpetts, shalmawes and sackbutts" (instruments now represented by the bassoon and the trombone) "stroake upp, the which," as says the court chronicler, "was comfortable and joyfull to here." But the ceremony was "the most solemne, devout, and glorious Masse of the Trynytyte," celebrated by the archbishop "with sone and organs moost pleasur and excellent."

In modern days royal wedding music was of a more special character. For the marriage of Prince George of Denmark with the Princess (afterward Queen) Anne, Purcell, in 1663, composed the ode "From Hardy Climes." Handel arranged (chiefly from the seventh Chandos anthem and other works) an anthem, "This is the day," with full orchestra, for the marriage of the Princess Royal of England with the Prince of Orange in 1734. For the wedding of Frederick, Prince of Wales, Handel wrote a special anthem, "Sing unto the Lord ye Kingdoms of the Earth." The marriage of her present Majesty and the Prince Consort took place at a time which can hardly be considered the brightest period of English music, and, accordingly, for that occasion no special work seems to have been written, but, instead, Kent's not too meritorious anthem, "Blessed be the Lord God," was revived. The Princess Louise's aunt, the Princess Royal, on the occasion of her marriage to the late German Emperor Frederick walked up St. James' Chapel to the strains of the march of the army of "Judas Maccabæus" returning from the victory of Nicanor. At the wedding of the Prince and Princess of Wales, the Prince's procession was accompanied by the war march of priests from Mendelssohn's "Athalie," and the procession of the Princess by the march from Handel's "Joseph." In the bridal music was also included the Prince Consort's chorale "Gotha," which was originally, we believe, intended for a wedding.

—The report current during the week that Mr. Jos. Vogel had been chosen director of the Frohsinn Society, vice Franz Lohman, resigned, has no foundation. There has been no choice as yet. The position was offered to Mr. Ad. M. Foerster, who found it best, in the interest of his professional duties, to decline. A Davenport, Ia., candidate for the place is expected in the city shortly, also a Philadelphia gentleman, Mr. Hartmann. Each of these will have a trial. The society is in excellent shape, with thirty-five active and 225 associate members, and owns a complete and well appointed club house.—Pittsburgh "Bulletin."

...Miss Zélie de Lussan, the American soprano, who sang last season at Her Majesty's and the season before at Covent Garden, has been engaged by the Carl Rosa Company to play "Carmen" in the provinces, commencing the middle of October.

A. G. Badger,

The Renowned Flute Maker.

THE interest taken by the musical world in the development of the flute as an effective element in the construction of the modern orchestra never received a greater stimulus than when it became demonstrated beyond cavil that the Boehm flute was the acme of all improvements in flute making. All the controversies and discussions in Europe that took place before the merits of the Boehm flute were universally acknowledged were, however, not more intensely watched by anyone than by a young man on this side of the water, who was destined to make a wonderful impression upon the future history of that instrument by dint of the originality of his ideas and his literary capacity that enabled him to present his views to the musical world.

The man we refer to was Mr. A. G. Badger, whose name has become more thoroughly identified with the flute than that of any other man in America, and, with few exceptions, in Europe.

Mr. Badger's "History of the Flute" (illustrated) has gone through many editions, and there is yet, thirty-six years after the publication of his first three editions (for the first three editions, 1853-54, were rapidly exhausted), an active demand for the work, which is replete with information about the flute, its construction, its history, its development and the share taken in that by Mr. Badger.

In his preface to the fourth edition (1875) Mr. Badger says:

The first three editions of "The History of the Flute" were issued in 1853-54. Twenty-two years have passed since the following introduction was written, which refers to the instrument as then constructed. It was supposed at that time that the highest pinnacle of perfection in the construction of the flute had been reached, and that nothing remained to be learned or applied to the apparently perfect flute then manufactured; but in this age of progress, when we look back twenty or more years, matters pertaining to the industrial arts as well as the sciences, which were then considered as *ne plus ultra*, now appear to us tame and full of imperfections when compared with the necessities and attainments of to-day.

The Boehm flute also comes under a similar consideration, for since that time the cylinder or straight bore, and keys to stop the holes, in place of the ungainly rings of yore, have been introduced; also the B flat thumb key attachment of French origin, which so immensely facilitates the execution of all music written in the flat keys.

I have also studied and perfected a new scale of positions for the tone holes, whereby the tones of the entire register are rendered absolutely correct.

And after considerable labor in apparently so small a matter (but really one of great importance) I have succeeded in perfecting my combination pad, which is in effect a cushion of a closely approximated elasticity, and peculiarity of texture, to the ball of the finger.

In consideration of the above mentioned fundamental improvements, as well as the mechanical perfection and high finish, it would be difficult to recognize the present instrument as a child of that old stock, so much is it transformed. Yet from this small beginning has grown the present Badger's improved metallic cylinder Boehm flute, an instrument that can be played from a whisper to almost the power of a cornet, and with a richness and sweetness of tone never before equaled; a result achieved after a long series of trials and experiments.

Many attempts have heretofore been made to employ metal in the construction of the body of flutes, owing to the fragile nature of wood and other materials, but with only partial success; as the peculiar flute tone so much admired, and which is the main feature of superiority in this instrument, was sacrificed.

This difficulty has been entirely obviated in my new instrument.

We now have a flute of unsurpassed quality of tone that will not swell, warp, split, or otherwise get out of order, and is, consequently, always ready for use.

Since that time Mr. Badger has added many additional improvements, and the latest is an ebonized flute made of gutta percha and ebonized, which does neither shrink nor split. This flute has been a great success, and orders for it are very large at present.

It is interesting to observe what Mr. Badger says of the effect of the Boehm principle:

I have endeavored briefly to show the nature and causes of the imperfections in the ordinary flute. From what has been stated, the means by which these imperfections were to be removed may now be apparent. If holes of unequal size and distance and closed keys produced these imperfections, they were to be corrected by holes relatively equidistant and of equal size, combined with open keys. This, accordingly, has been the line pursued.

It is not necessary here to enter into the question whether Captain Gordon or Mr. Boehm first conceived the idea of adopting these principles, further than to observe that, "if it could be shown that Captain Gordon was the first to experiment in that direction, it is certain that it was Boehm who first produced an instrument upon these principles, which arrested the attention of the musical world, and proved the efficient cause of the reformation which the flute has since undergone."

Boehm contrived this flute as early as 1832, but it attracted little notice until, at a session of the Academy of Sciences at Paris, a commission was constituted to enter into a full examination of its merits. The members appointed for this purpose were Messrs. De Prony, Dulong, Savart, Paër and Auber. The result of this examination was, that the commissioners gave it their full approbation, and recommended it to be used in the Conservatoire de Musique de Paris. It was not, however, until the year 1843 that it attracted much notice in the European countries.

Its auspicious introduction into the French capital and successful progress in France induced Mr. John Clinton, president of the Royal Academy of Music of London, and professor of the flute, to examine its merits and to consider how far it might be acceptable to the English flute player. This examination proved highly satisfactory in all the essentials of a perfect flute. He immediately entered into an arrangement with Messrs. Rudall & Rose, of London, to obtain the English royal letters patent, and commenced its manufacture. Its success was greater than its most sanguine friends had dared hope for, and notwithstanding its high price they numbered 600 the first year, and it was adopted in the Royal Academy of Music by the pupils.

After Boehm had taught the English flute makers to make the egg stand on its end the old flute immediately fell into disuse; its smothered and unequal tones could no longer be endured, they were in want of employment, and they soon commenced inventing flutes and applying to them these new principles, and probably no less than twenty of these modifications have successively made their appearance in London alone. But the Boehm flute has

steadily been growing in public favor. In France it is the flute for the orchestra, for the concert room and the social circle. In short, the flute now takes its stand among its heretofore more perfect brethren.

The studio of Mr. Badger is now at 252 Broadway, where some of the most superb specimens of his workmanship can be seen. He holds his own with remarkable force and can be seen daily at work upon his favorite instrument, in which he is as much interested as at any time in the forty-two years since he has been established in this city as the chief flute maker.

Bulow in St. Petersburg.

ON my first coming to St. Petersburg after a lengthened stay in Germany—where I had imbibed *con amore* air surfeited with Bulow worship, and been one amongst a band of happy students who looked up to our great director as to an infallible pope in musical matters—it was rather a rude shock which my feelings received, when in the greenroom or artist room of the Symphony Concert Hall, during the pause of a *Prober*, Rubinstein, Auer, the eminent violinist and conductor of these concerts, as well as Prince Tanyscheff, the vice-president of the Russian Musical Society, and one who had had much to do with Bulow during his period of conductor here, all severely commenced to mock at and tear my idol to pieces.

I was a stranger, however, and could say nothing. Rubinstein—smarting at this time under Bulow's jest at Hamburg over the "Ocean" symphony, of which more anon—had pronounced against him, with the unanimous approval of some half dozen artists and the leading critics of the St. Petersburg journals, who were all smoking cigarettes together; and so what dared I say, although I was burning with indignation?

Even now the scene rises vividly before my eyes. As a new comer they had given me the place of honor beside Rubinstein, who was in his great fur pelisse, asking all kinds of questions about my journey, and turning now and again to the others to laugh over my temerity in having, in the depth of winter, crossed the snow covered plain lying between St. Petersburg and the Russian frontier without understanding a word of Russian, and without an acquaintance to guide me. "Nothing would induce me to do such a thing," he said emphatically. "When I am in a foreign land and don't know the language, I never stir outside of the door of my hotel except with someone who does."

I was flattered at the interest the great pianist composer showed on my behalf, but nevertheless, as I looked around the dimly lighted room, full of shadows, and on my companions, so completely strange as they looked to my eyes, wrapped in their furs, all seated about the green baize covered table, where two brass candlesticks with lighted candles stood, the room being one without windows, I thought to myself—as I lighted one of the cigarettes Rubinstein had advised me to take to keep away the cold, which just then was dreadful, the thoroughfares being covered more than a foot with hard snow—of the art centre I had left, of my fellow students and friends, of the pleasant routine of German student life, of Bulow himself, at that moment blazing away over the Hamburg orchestra, and for a second I forgot the great man at my side as I told myself dejectedly: "Surely you have fallen among Philistines this time. A foolish freak this, Alexander, coming to St. Petersburg."

However, I resolved to act the part of a Christian and return good for evil; so, after Rubinstein had done telling the story, which was then fresh, of Bulow's attack on his "long hair" in Hamburg, and his retort about the other's "long ears," I said quietly, after a moment's pause:

"But Bulow is one of your greatest admirers, Mr. Rubinstein; he was never done singing your praises to us in Frankfurt-am-Main;" and I told him how once during his lesson he had sent away the talented Portuguese pianist young Da Motta, with the op. 53 of Beethoven, telling him it was sacrilege for anyone to play it after Rubinstein, for that he alone in the world could play it. And how he had sarcastically dismissed another pupil who brought the B minor No. 10 Mendelssohn Lieder, telling her he wondered at her bringing one of the gems of Rubinstein's repertoire.

All this had the desired effect, and I had the satisfaction of seeing that it was not wasted on the great pianist himself, who quite looked as if he were somewhat ashamed of his late outburst against his fellow artist; for Rubinstein has a big heart and a generous one, above all petty meanness and spite—to love his enemies is never any trouble to him; so I quickly turned the conversation, commenting on the weakness of men of genius, who are not to be blamed as a rule, and on the unaccountable way in which Byron could sneer at his best friends, for no other reason than the satisfaction of sneering; and so in a few minutes Mr. Auer was summoned to resume his baton, and we all fled out to the concert hall.

Some time later, when dining with Rubinstein, he told me the following story:

"I was giving concerts in Munich," said the great pianist, as an involuntary smile crossed his face at the remembrance, "Bulow being then director of the opera there; and as we were the best of friends at that time we arranged to have a supper at my hotel after the opera."

"During the day, however, one of the innumerable young German composers came to me with the score of an overture, and begged me to introduce him and speak favorably of him and his work to Bulow."

"This I promised to do; and I told the young fellow to present himself at supper, and I would do what I could."

"So, after the opera, which, by the way, was Spohr's 'Jes-sonda,' Bulow and I drove off to the hotel, found the few friends we had invited to supper already there, and among them my young friend, whom I quickly presented to Bulow. As it happened, Bulow was in one of his best humors, promised to look over the score, and assist the young fellow if he found talent in it, and after saying a few pleasant things we all sat down to eat."

"At first everything went merrily, till suddenly Bulow turned to the young composer, and in his searching, categorical way, demanded of him his idea of Spohr's opera as music."

"The young fellow became completely confused, tried to evade an answer, until, seeing that Bulow was contemplating him with the evident intention of having an answer, and a complete one, he murmured a few hurried words in disfavor."

"The effect on Bulow was electric, all his geniality fled, and while we all sat around ill at ease and uncomfortable Bulow hammered away at the unfortunate youth, until at last, out of breath, he asked with scathing sarcasm:

"How on earth he dared to censure Spohr's music?"

"Nobody said anything as he finished, until at length, with dead silence all around, the young fellow, with a shyness and timidity that sent us all into roars of laughter, said humbly, wholly frightened and half under his breath:

"But I thought it would please you, sir!"

As an orchestra conductor, the stories of Bulow are innumerable, many and bitter being the feuds between him and his refractory forces.

On one occasion here, in St. Petersburg, he attended a rehearsal, wearing a red tie; and at the next rehearsal, in derision every member of the orchestra sported a flaring spot of geranium colored silk under their chins.

Then he wanted a certain part of a Beethoven symphony to be given as he wished it. The orchestra on that occasion did as he directed, purposely, however, doing the contrary at the next rehearsal, which so incensed Bulow that he angrily cried out all of them should bring lead pencils, since they had no memories. The same week, the same symphony at another concert happened to be performed by the same orchestra, and meanwhile they had found his method good, for, under a different conductor, they played as Von Bulow told them. The second conductor (Rubinstein) angrily snapped up the first violin part, and, seeing it covered with the pencil marks after Bulow's direction, which the first violin had faithfully followed, he roared out in stentorian tones that he desired the orchestra on the next occasion to bring india rubbers.

As in Berlin, so here in St. Petersburg, Bulow came very near running foul of imperial power. During a rehearsal of one of Glinka's works, Bulow, detecting what he found to be an error in form, ordered the orchestra to play the passage as he found right. This the orchestra, outraged at the slight on their Russian composer, flatly refused to do, and the result was the rehearsal came to an abrupt conclusion in disorder, Bulow leaving the hall vowing to bring the refractory band to their senses.

This, however, even for him, was no easy matter; still he insisted all the same that the passage should be played as he wished it, if at all. At length, no settlement being possible to be arrived at, Prince Tanyscheff applied to the Grand Duke Constantine, as president, who, with all the authority of his imperial position, at once ordered the passage to be played as Glinka had written it, without alteration.

This was a crusher for the irritable doctor, but he was equal to the occasion, although quite sensible of there being no way of playing with imperial directions in Russia; so accordingly at the general rehearsal he bowed blandly to the orchestra, remarking quietly, with his inimitable dry sarcasm, that, after "imperial direction"—here he stroked his small beard slowly, smiling insolently the while—the passage was to be played, and, therefore, contrary to his orders of the former rehearsal.

However, although the stories of Bulow are legion, Prince Tanyscheff raised his hands in horror on one occasion, and told me that from the moment of Bulow's arrival here till his departure it was one series of scandals with him. Yet the press very often, and the busybodies, make out Bulow a much more testy person than he is; for instance, the story of the long hair and Rubinstein was merely a passing joke of Bulow's, utterly without malice, but which some busybody at once caught up, and a new periodical, just issued, eagerly accepted, in order to give a flavor of piquancy to its news.

Certainly Bulow never loses an occasion to say smart things; and next to his (if not equal to it) reputation as an artist he cultivates that of a wit. I never was in his company without hearing some inimitable *bon mots* for every hour that passed; but, all the same, who blames him? He is essentially a character; he stops at nothing.—ALEX. M'ARTHUR, in "Magazine of Music."

—Mr. Wm. H. Sherwood has signed a three years' contract with the Chicago Conservatory, located in the Auditorium Building, an institution in Chicago which has been heretofore looked upon as more of a dramatic school, but which is likely hereafter to be a strong competitor in the field of musical instruction.

HOME NEWS.

—Arrangements have been made by which Mr. Seidl will continue his concerts till September 8, three weeks longer than the term of the original contract.

—Mr. W. C. E. Seeboeck has returned to Chicago from his European tour, and will resume his teaching in the Chicago College of Vocal and Instrumental Art.

—Mr. Henry Rinfrok, a pupil of the Leipsic Conservatory, is a new comer to Chicago, who will either devote himself to private pupils or connect himself with some school.

—Hugh A. Clarke, Mus. Doc. of the University of Pennsylvania, has been engaged as critic for the publishing house of F. A. North & Co., of Philadelphia, and will pass upon and revise MSS sent to that firm for publication. We congratulate Messrs. North & Co. upon securing as critic such an eminent musician as Dr. Clarke. This will insure that only worthy compositions will in future be accepted and published by them.

—The "World" of Sunday last publishes the following:

THE GREAT MUSIC FAKE.

To the Editor of The World:

It seems proper, in view of the claims of priority made, to call attention to the fact that the French march called "Le Père la Victoire," published in the "Herald" of the 22d inst., and played by Gilmore's Band, was first heard in public here at Daly's Theatre, on the occasion of the fall opening of that house in October of last year. The play on the bill was "The Lottery of Love," and the march, secured by Prof. Henry Widmer, Mr. Daly's musical director, during the company's visit to Paris, figures on the programs of that time—nearly eleven months ago. HENRY TYRRELL. NEW YORK, August 23. NO. 110 Fifth-av.

—Under the caption of "The Advent of Nikisch," Mr. W. J. Henderson, the able music critic of the "Times," writes as follows: A great deal of nonsense is poured out in regard to the advent of Arthur Nikisch, who has been engaged by Mr. Higginson to succeed Wilhelm Gericke as conductor of the Boston Symphony Orchestra. Mr. Higginson is accused of a lack of patriotism in bringing over a foreigner to direct his organization. This argument falls to the ground with the customary dull, sickening thud when it is recalled that Gericke was a foreigner, that he was not and is not an American citizen, and that he has returned to his native land, so far as we know, to remain. Therefore every moment of his sojourn in this country was quite as much of an outrage on the patriotic American conductors as the engagement of Nikisch. They should have called vehemently and continuously on Mr. Higginson during Gericke's stay here to discharge the alien and stranger and employ one of them in his stead. Having failed in that they are guilty of the most ridiculous inconsistency in crying out against the importation of a foreigner to succeed a foreigner whose lack of American birth and citizenship never caused any deep public dissatisfaction.

It is generally conceded that Arthur Nikisch is a competent conductor. Our patriotic directors of music might fairly object to his advent if it could be shown that some one of them was better qualified than he for the post. The fact is, however, that this cannot be shown. Very little is known in America about Mr. Nikisch, except what is gathered from foreign sources. If, when he shall have stood his trial before the competent critics and cultivated public of Boston, he is found wanting, it will be time enough to say that there are several American conductors quite as able, or more so, to maintain the high prestige of the Boston orchestra. At present no such assertion can be fairly made, and its reiteration is absolute folly. Such information as we have from abroad in regard to Mr. Nikisch may prove to be worthless. Foreign reputations often crumble to dust in America. Every artist who comes from Europe must be, and invariably is, judged anew in this country. If Mr. Nikisch is found to be the man he is reputed to be, the Boston public will have little patience with the plaint of disaffected patriots, so called. As for New York, it can safely be said that this city will be quite as ready as the Eastern metropolis to hear the admirable orchestra conducted by a well qualified artist, no matter whence he comes.

Nikisch is forty years old, and has been the conductor of the Stadt Theatre at Leipsic since 1881. The excellence of the performances at this house is known throughout Germany, and Nikisch has earned fame through his treatment of Wagner's works. He has also had ten years of experience as a conductor of orchestral works, and it is said of him that his exhaustive study of most scores has resulted in his memorizing them. It is also said that the men who played under him at Leipsic are unceasing in their praises. Trained for years in the high atmosphere of German art, at one time a student under Wagner, it is not likely that this man will prove to be a weak substitute for Gericke. At any rate, no one has a right to say that Mr. Higginson has failed in his duty to America until it is demonstrated that his new conductor is not so good as his old one. The need of this country is good music, well rendered. The American musician is not deprived of opportunities to be heard. Men who have written good compositions, as Mr. Van der Stucken, Mr. MacDowell and others have done, do not suffer for want of hearing and appreciation both at home and abroad. Such men are somewhat conspicuous by their silence.

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IF the party who represented himself as connected with the Kursheedt Manufacturing Company, of this city, and who offered to buy the note or notes signed by George M. Guild, of Boston, overdue and protested, desires to buy them, his order will be favorably received; also any offer on an open account against said George M. Guild.

WHAT'S the matter with amaranth wood, the natural color and figure of which making it a curious and attractive wood for uprights either in cases of amaranth or amaranth and American walnut combined in alternate layers? The McCammon Piano Company, of Albany, is making some such cases now, and Mr. Neil, the head of the factory, thinks they will take like wildfire.

FROM the Erie "Times" we reprint the following editorial paragraph on the Burdett Company:

The Burdett Organ Factory is a plant that should not be closed. If the \$57,000 capital held by the two gentlemen who have the controlling interest was taken by some persons who wish to do business, the plant would continue to do as large a business as it ever did. The industrial committee of the Board of Trade ought not to allow this plant to cease operations.

Why not reorganize for the purpose of making pianos and organs? The factory is admirably adapted for piano manufacturing, and Erie is a good point, both for receipt of material and the purchase of lumber, as well as the shipment of pianos, and the name Burdett on a piano would be an excellent trade mark.

WHY don't manufacturers take sufficient pride or interest in their catalogues to write, or hire some one to write for them, matter which shall be original. In fifteen or twenty catalogues now before us find

"Hints on the Preservation of a Piano" in the same words. To be sure there are certain general rules governing the care of an instrument, but surely it is possible to rewrite them and state them in different phrases. And we have before us now a recently issued catalogue which boldly takes whole pages from the catalogue of Chickering & Sons, and statistical information from THE MUSICAL COURIER, without the trouble of changing a word.

We have enough of this sort of thing in music trade papers—it shouldn't be copied into official publications of reputable concerns.

A GOOD many of the firms who have issued or are about to issue new catalogues this fall are having their work done by a Philadelphia printing concern. On an average the work is good, but we do not see why so large a number of houses take their jobs to this particular place without a definite idea of what they want in style, &c. As the result so far there is a sameness in general appearance and style, which, however excellent it may be, gives to no one of them, so far as they have been issued, any distinctive character apart from the others. Why not ask for competitive bids for catalogues from a half dozen printers? Printers are always glad to give estimates, and the various propositions made to you will also enable you to see novelties which under existing conditions you cannot see. It's all the same now.

WE believe it will not only benefit Mr. W. W. Hackworth, of Brenham, Washington County, in the Lone Star State of Texas, to learn that the Beethoven piano he recently purchased is a fraud not worth anything, for it can never be sold at any figure approximate to what he paid for it, but it will also benefit his neighbors who might be contemplating the purchase of a piano to learn the same news. Mr. Hackworth is only one of the many victims that are found in the shape of purchasers of fraud stencil pianos. The best thing Mr. Hackworth can do is so to claim the return of the money sent for the fraud piano, and, if necessary, place the matter in the hands of a mercantile or collection agency. This sale of and advertisement in musical papers of fraud pianos is a disgrace to the whole piano trade.

THERE must be considerable latent humor about the people who sell pianos at retail on Fourteenth-st. when they complain about dull retail business during August, for the record of chattel mortgages of one house alone—Messrs. Wheelock & Co.—shows that there must be a valuable trade flitting around during the very hot months, when complaints appear most formidable. Here are Wheelock mortgages on pianos sold by that firm during the week from August 12 to 19, and the array is rather imposing:

Eliza Riley, Fourth-ave. and 138th-st., Wheelock piano.....	\$410
C. H. Sissen, 1800 Lexington-ave., Wheelock piano.....	400
G. Straub, 1656 Madison-ave., Wheelock piano.....	300
A. Lichtenheim, 26 East 129th-st., Wheelock piano.....	300
C. O. Rockwell, 665 East 138th-st., Wheelock piano.....	275
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H. Hubner, 450 West Forty-seventh-st., Wheelock piano.....	250
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And also a second-hand piano for \$75.

Pianos representing sales of nearly \$2,500 sold by one firm in one week on one plan on one street necessarily is interpreted as only a portion of the business done by that firm. Wheelock probably sold other pianos on different plans during that week, and if they did others also sold pianos at retail.

While we appreciate fully the humor of the situation, we hope the retail piano men or the men who sell pianos at retail or the men who are retail piano sellers will now give the community a rest and cease their periodical complaints of bad times. The retail piano trade, even in August, is good.

IT is not one of the functions of journalism to supply the place of detectives for persons who desire information, the publication of which would be of no vital good to the interest a paper such as this represents. We have frequently alluded to this view we hold, and it is for the same reason impossible for us to furnish any pri-

vate information to the parties in Cincinnati who desire to learn where or how they can secure the history and antecedents of a certain man some years in the piano business in this city. If, as our inquirers state, there must be public documents in existence that tell the story of divorce proceedings, they can readily obtain copies of the documents by applying to the clerk of the court, who may refer them to the judge of the court—it all depends upon the law of the State. In some States divorce documents are accessible only to persons directly interested in the case.

But what if they do get such copies? They would only show that the party was a divorced man before his marriage, and that is not a disgrace by any means, nor does it signify that the party is not to be trusted. Moreover it is a private matter and does not belong to the public. That is our view. Other views are held by other music trade journalists. Let the Cincinnati parties apply to them and no doubt their wishes will be gratified, and the whole private history of the young man, together with his various connections in business and otherwise, will be published. All we would publish about him is in reference to his career as a member of the trade, and, as that is pretty bad, it might as well be relegated to obscurity unless it becomes a public duty to publish it.

WE would call the particular attention of piano manufacturers to the following article on a subject of direct interest to each and every one of them. We reproduce it from "Export and Finance," an important weekly journal, published in this city:

American pianos are preferred in all the countries of South America, because they can stand very much better the climatic conditions than those imported from France and Germany. Nevertheless, for one American piano that you will find in Spanish America you will find 19 or 20 French or German. The reason of this is that the American piano costs considerably more than the foreign article. The only difference in the price, however, comes in the freight. American pianos have to pay for traveling a less distance nearly double as much freight as the German or French instruments. The large subsidies granted by European Governments enable their steamers to take bulky freight of this character at much lower rates than our unfortunate lines, struggling along with nothing but their freight and passenger tariffs to give them existence, can possibly hope to do. Then again comes in one of the nice little points that have so much to do with our getting our fair share of South American trade. In most of the South American countries duties are charged by weight, and the American piano, for some unknown reason, is from 10 to 15 per cent. heavier than the European. Now, if we want to have the South American trade in pianos, we will have to reduce the weight of the piano from 10 to 15 per cent., and even then, until the Government helps in the establishment of direct lines or steam communication, we will still be at a disadvantage.

THERE is published in this city a certain music trade journal which sometimes fills up much of its "valuable space" with letters which it pretends to have received from intending subscribers and advertisers, and which letters are printed under the title of "More Kind Words." Some of these letters—many of them, in fact—are falsely credited to people from whom they were never received. Many of the supposed writers have assured us that they first saw the letter to which their name was appended when it was shown them in the columns of the journal in question.

If the editors of that paper are business men they must keep such correspondence on file. To show that they have not these letters on file and that therefore they never have had them, THE MUSICAL COURIER hereby offers to pay one hundred dollars (\$100) to any charitable institution if every letter which has been printed during the past six months is produced on Wednesday, August 28, at the office of Mr. Alfred Dolge, and if they, upon examination, are found to be signed and to be exactly as printed, we will place the money in Mr. Dolge's hands to be forwarded to the charitable institution he selects.

THE MUSICAL COURIER is in the mail on Tuesday night and this gives the parties a good many hours' time to select the letters from the files.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

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UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

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MASON & RISCH,

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MANUFACTURERS
OF

Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: Nos. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

CONTAINING THE FOLLOWING
+ PATENTED + IMPROVEMENTS: +

Patent Grand Plate,
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Piano Muffler,
Harmonic Scale,
Resonance Steel Action Frame,
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Finger Guard
AND
IMPROVED CYLINDER TOP.

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PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

110 Fifth Avenue corner 16th Street, New York.



79,000

NOW IN USE.

OH, MAMMA!!

Mrs. McEwen's \$27,914.43.

A FAMILY ATTACHMENT.

Another "Musical Courier" Prediction Verified.

I.

BEATTY, Swick, and now McEwen! Thus have the fraud concerns in the music trade gone to smash, notwithstanding the support they received by the combined music trade press of this country as against the honest, decisive and logically correct attitude, &c., of THE MUSICAL COURIER. We never did, and never will, condescend to place this paper in a position that will compel it to make favorable statements of or about firms which are considered by us as frauds. Before we do anything of the kind—before we shall permit or allow this paper to fall into the ranks of the stencil music trade press of this land, we will retire from music trade journalism—and we do not believe there is any immediate prospect of retiring on our part.

The manner in which the Beatty frauds, the Swick frauds and the McEwen frauds have been upheld by the music trade papers of this country is a living disgrace to the whole tribe of impecunious editors, who have not sufficient moral and financial backbone to conduct their papers without the assistance of the very frauds that are constantly interfering with the legitimate piano and organ trade of the country.

II.

But let's take a look at the McEwen failure. Mrs. Grace E. McEwen, mother of a minor son, Clarence C. McEwen, who was manufacturing pianos and selling them under the guidance and guardianship of his father, E. H. McEwen, secured an attachment representing the amount of \$27,914.43, and under it had the sheriff to take from her son and temporarily transfer to her all the merchandise and other assets belonging to her son, Clarence C. McEwen. She claims this was done to save her money loaned to her son. Of course she never had any such sum. A part of this sum was money rightfully belonging to the Sterling Company, and never paid to that company by her husband, E. H. McEwen, who owed it to the Sterling Company. Mrs. McEwen never had any money; at least no money amounting to anything like one-fourth even of \$28,000. It was a small sum of money loaned to her by her husband for the purpose that enabled her to figure as the person who advanced the money to her son C. C. McEwen to begin the manufacture of pianos.

III.

Denninger is the name of the chief legitimate creditor and it is Mr. Denninger's own fault that he is "stuck" to the extent of \$9,000. We advised him years ago not to trust the McEwens, but he dropped into the hands of several music trade editors who were paid by the elder McEwen to bolster up his credit, and during the symposiums in lager beer saloons Denninger succumbed and no one has any sympathy for him.

Ovis Brothers are down for \$5,000 for money loaned, but Ovis Brothers have since "arranged" matters with the elder McEwen, who all along has been conducting the C. C. McEwen business.

The New England Piano Company are creditors to the extent of about \$5,000, but are fully secured and will lose nothing. We wish to pay a well-deserved tribute to Mr. W. A. Kimberly, who was too shrewd a man to be caught in any of the McEwen traps. Mr. Kimberly knew exactly what he was about in every transaction he made with McEwen, and always kept in view the interests of the New England Piano Company. All the difficult manœuvres in the complicated McEwen transactions were managed by him with singular brilliancy and judgment, and make him appear not only in the light of a shrewd business man, but also as a financial adept. We are

always pleased to pay a tribute to a man when he deserves it.

In view of the many favors done to McEwen by Kimberly, it is therefore entirely out of place for E. H. McEwen to state, as he has since his son's failure, that it was he who bridged Kimberly over by means of checks and drafts, discounts and accommodations, at the time of the New England troubles, and McEwen's present attitude toward Mr. Kimberly should impress the latter that the former's ingratitude makes dealings with him in the future impossible.

IV.

What's the use of going over all the details? McEwen owes for actions, for felt, for hardware and other material, the whole amounting to about \$40,000 outside of the fraud claim of his mother. The creditors will get nothing, and that's just what they deserve. They should in the first place never have trusted McEwen, and in the second place not have trusted a minor. Of course, after this experience, which is considered by the McEwens to be the "softest snap" they ever "dropped to" (this is the language they use), they would be fools not to resume business at the old stand as soon as it seems politic. There is no other line in which they could flourish like they do in the piano business, not even in the line of bunco steerers, especially having the assistance of the tribe of stencil music trade editors who are never happy unless they are puffing Beattys, Swicks, McEwens, Carters and others, and who are the active representatives of this class of people.

V.

It was pre-arranged to make this move in order to have C. C. McEwen plead the baby act, for he will be of age soon and his parents decided that he should enter manhood clear of debts under the law, and to facilitate this happy result they took everything everybody loaned him and will keep it themselves, so that he may be able to make a start in the world under their protection. It's too commonplace a story to make a novel of it, except for readers of the "Police Gazette."

VI.

After reading this take your back files of THE MUSICAL COURIER and look them over, and you may be happy yet, you bet!

THEY DON'T KNOW.

IT is gratifying to us to see that the fact of our contemporaries' ignorance of the piano business is becoming more and more known every day. We have frequently had occasion to call attention to this peculiar condition of affairs both in personal conversation and in the columns of THE MUSICAL COURIER. The result is that members of the trade who are perforce brought into contact with the editors of trade papers have been quietly finding out for themselves what we stated long ago—that these editors have really no technical knowledge of the articles and interests of which they write.

If there is still any practical man in the trade who does not realize this just let him talk with any one or all of these interesting people on any ordinary question of piano construction and see for his own satisfaction that they absolutely don't know what they are talking about. See how cleverly or clumsily, as the case may be, they will turn the conversation into another channel—talk about yourself personally or make a flattering remark about something you have done or hope to do. Often, too, they will simply flatly agree with what you say and make an effort to deceive you into believing that they are understanding you by repeating your own words. Try it.

And then if you want to be convinced of the truth of our assertion just simply pin the poor wretch right down to a positive expression of his opinion on a question that any one of your intelligent workmen would have knowledge enough of to express an opinion on.

It is because these men, however good or estimable they may be personally—which some of them are not—it is because these men are daily demonstrating their unfitness for their self assumed positions that the piano men are becoming the more disgusted with their empty personal praises. With them every piano is the best, for a small consideration (in advance), and they are to a certain extent honest in what they say in praise of a poor instrument, because they really don't know that it is poor, and this of course makes their statements absolutely worthless when they speak of a good one. So it has come to pass that when a manufacturer of a musical instrument, which is not a stencil bastard, wants an expert opinion on his product he sends for the editor of THE MUSICAL COURIER.

During the summer months which are just past we have been more than usually busy in responding to the invitations of members of the trade to view and pass judgment on their new styles. A few have been already mentioned in the columns of this paper and others will be noticed in due time. On Saturday last we were requested to call and examine a new instrument in the piano line which we found to embody many new principles of more or less importance. While there we were shown articles in which the editors of the other trade papers had praised the instrument in unqualified terms. Not only were we shown these, with many smiles from the parties interested, but they said:

"We know perfectly well that you are the only person qualified to judge of the merits and defects of a musical instrument, and so, as we want to do the best we can, we have sent to you to ask your professional opinion."

Upon a technical examination of the sample displayed we found many points of excellence in it, and some errors of construction, which we readily pointed out. No sooner had we demonstrated in where lay the weak features than the technical man of the concern was called up and admitted the errors. He had recognized and at once admitted them, but did not fully realize how readily they could be overcome until suggestions were made to him by us. He is a sufficiently practical man at once to appreciate the importance and correctness of our corrections; and we confidently predict that the next instrument which shall come from this enterprising institution will prove a far better one than that on which we passed judgment. When we started to leave this new establishment we were asked by the proprietors:

"How is it that those other editors of music trade papers don't know anything about the piano business?"

And we answered:

"We don't know why they don't know, except that they don't know."

AT last, after keeping them in waiting in vain for some weeks, Mr. J. V. Steger, of Chicago, has made his appearance among his friends in Boston and is now among us here in New York, quietly and philosophically taking in the great piano situation. And we may as well all rely upon it that when he makes up his mind to take it in he does so with the most approved nineteenth century business methods—and he takes it all in, too! Mr. Steger is, by all means, the most successful of the younger generation of Chicago piano men. He views trade matters through a large mental telescope, which covers lots of ground, and as his eyes are good he takes all of it in that is to be seen. Nobody can make a mistake who bets on Steger. He is a sure winner.

—Henry Eberbach, of Washington, advertises that he "rents pianos and organs by the day, week, month or year."

—Mr. R. Kochman, of Messrs. Behning & Sons, leaves town to-day for an extended trip through the South and Southwest.

—Both Messrs. Stopper & Fisk, of Williamsport, Pa., and Messrs. Broadberry & Eyth, of Pittsburgh, Pa., run orchestras in connection with their regular piano and organ business.

—The following advertisement from the "World" explains for itself the vast extent of the great new factory which some of the stencil sheets say is about to astonish the world:

PIANO FINISHER, regulator and tone regulator wanted; one who can do the three branches preferred. Address John J. Swick, Paterson, N. J.

—WINCHESTER, Mass., Aug. 24 (Special to the "Tribune").

—A tragedy occurred in this town at an early hour this morning. Frederick S. Nichols, while in a delirium consequent on typhoid fever, seized a revolver and shot his nurse, Mrs. A. D. Smith, through the heart, killing her instantly. Nichols' father and younger brother George were in the house at the time, and as soon as they heard the report of the revolver the father rushed to his son's room and tried to wrest the pistol from him. The son fired again, the shot just grazing Mr. Nichols' head, and burying itself in the wall not half an inch from where stood the younger son, who was coming up the stairs. George and the father then grasped the crazy man and wrested the revolver from his grasp, but not until he had fired another shot, which luckily was deflected toward the ceiling, where it imbedded itself. The unfortunate man is 27 years old, large and muscular, and it was only after a hard struggle, lasting three-quarters of an hour, that his father and brother managed to overpower and disarm him.

Mrs. Smith was a trained attendant, about forty-five years old, and a resident of Boston. Young Nichols is a Boston leather merchant, and has always borne an excellent reputation. His father is Stillman Nichols, of the firm of Cowdry, Cobb, Nichols & Co., piano case manufacturers. The son was married about eighteen months ago. His young wife is prostrated by the tragedy. It appears that Nichols was offended because his nurse refused him something, and he sprang from the bed, seized a revolver from a bureau and fired the fatal shot.

A STENCIL JEW.

THE time has long since passed when it was necessary for a man to make a confession of faith in order to place himself before his public in what to him seemed his proper light. A confession of faith is in the present day limited to a perfunctory duty in certain religious ceremonies or in a ritual on occasions when those interested are supposed to be well acquainted with the faith of the confessor. To see it, therefore, in the columns of a music trade paper, signed by the editor, implies that very powerful motives must have agitated the writer who signed the article that informed the readers of the rather momentous and important facts embodied in the confession.

However, in looking it over, we find that a mere trifle, a mere allusion to a dislike for bacon that was attributed to the editor on the part of a gentleman who happens to bear the name of Francis Bacon, was sufficient to draw out this confession of faith and put before the members of the piano and organ trade a document curious even in these days of curious and erratic music trade journalism.

The religious test is not applied to men in this enlightened age by beings who are known as men. A few bigoted, narrow minded people whose specie and whose efforts will be annihilated by the operations of natural law and who represent the decaying remnant of a former age, a few troglodytes in civilian dress, are still strolling about on this rather diminutive sphere engaged in the vain effort to apply in the judgment of a man's character and acts a religious test. But in the great dealings of the times, in the transactions of nations or in the more limited transactions that occur between man and man, the questions do no longer intercept the negotiation: Is he a Donatist? Is he a heretic? Is he this or that? Neither is the question of Rome, Is he a Christian, repeated. Neither is it asked whether he is a Mahomedan or does he come from the Ghetto—Is he a Jew?

The Ghetto, which for several centuries was the incarnation of that idea, has ceased, and with it also the question, Is he a Jew?

Strange that all this should be discussed in a music trade paper, but the question has happily been raised to some elevation of importance, and it may as well be discussed.

So far as we know the music trade, and we believe we know it thoroughly, the question now asked about a man with whom it is supposed that relations of some kind may ensue is as far removed from a religious test as the present mental calibre will allow. The more extended and enlarged the mental sphere becomes the more remote will this religious test become.

It makes no difference, then, to-day whether a man be a Jew or not, so long as he is a man of character and of good reputation honestly gained and maintained. But it does make considerable difference, even to-day, whether a man who was born a Jew has speculated with those whom he meets in his daily walks on the strength of a denial of this fact. In short, while a Jew is respected as such, a Jew who denies his origin, whose statement, like the name on a fraud piano, does not indicate his origin—in short, a stencil Jew—is despised and becomes and is a social pariah. And, peculiar as it may seem, those Jews who are most anxious to deny their extraction are generally the owners of the most pronounced and typical race features and are, in nearly every case, decidedly Semitic in cast of countenance, in cephalic construction, in nasal contour, in kinkiness of their hirsute embellishment, in posture and in the general bearing of their physical carriage.

In most cases that appeal to the generous American mind and character a man who is a Jew fares much better by, in some delicate manner, alluding to his descent than he who takes pains to ingratiate himself on the strength of a denial of the fact, and the outspoken Jew fares better—all things being equal—than the other, because the American naturally despises the stencil—the fraud which never for any length of time prospers. Fraud and failure always go in pairs and are inseparable companions, and the fraud or stencil Jew is one of the frauds whom we are sure to meet in our walks of life.

He has just made his confession of faith in his own music trade paper, signing it with, what is supposed to be, his name. We say this advisedly. The particular or special field operated by one individual is always a limited one, unless he happens to be one of the few great minds of his time. In the ordinary course of a man's life in profession or trade his environment is, relatively speaking, small, and those who form the circle of his acquaintances are very sure to know something

of or about his descent, his ancestors, his pedigree. Even a stranger in a strange land, when he is not ashamed of his pedigree, will soon be able to find someone who, either from direct knowledge or by means easily obtained, gains access to his past and that of his parentage, and thus, gradually, will a stranger make his position within his environment secure. You can trace him. The party who signed what is supposed to be his name to his confession of faith has never been traced.

You must always accept his individual word for it that he is so and so, as the case may be, and it is a notorious fact that his word is worthless. When, therefore, he says in reply to Mr. Bacon "my ancestors were princes in the temple" he fortifies his obscurity with a glittering phrase, copied from Benjamin Disraeli's reply to Daniel O'Connell, which in this controversy means absolutely nothing. If his mother belonged to one of the oldest Protestant families in Prussia she could not be a descendant of "princes in the temple," for the Protestants of Prussia (he means Protestants of Brandenburg, for when the kingdom of Prussia was made the states were already Protestant, Brandenburg being the chief state, about which the others were subsequently crystallized; he is a little off in his history, that's all,) came from the indigenous tribes and inhabitants, and they were the descendants of the early Christians and not of races who worshipped in temples; they worshipped in groves and like the Druids. When he, therefore, refers to his "ancestors who were princes in the temple" he must mean his father's ancestors, who, he admits, came from apostate Jews, and apostate Jews were never Christians. Christians never called them Christians, but always "apostate Jews," to designate in the most emphatic terms that once a Jew you could not be anything but a Jew, but that you were not even a Jew, but an apostate Jew, a Jew who traded with his religion.

Such, then, are the people who glory in the "ancestors" who were "princes in the temple." But there is no evidence of this except the mere (guarded although it is) statement of a man who admits that he is descended from stencil Jews, while he is at the same time endeavoring to prove how much of a stencil Jew he is himself. You cannot sever the tribe from the Jew. A Jew belongs to a tribe the descendants of an old Syrian Bedouin tribe, and no matter where he was born he is for the reason of his direct lineage as a descendant of a Semitic race a Jew, be he English, African, Mexican, or even Chinese. He is a Chinese Jew if he is born of Jewish parents in Peking, and is called a Jew much sooner than a Chinaman; and he is an English Jew if he is born of Jewish parents in London, and is called a Jew much sooner than an Englishman, sometimes never an Englishman, but always a Jew. Ethnologically he is always a Jew.

It is, of course, no disgrace to be a legitimate member of the race or tribe of which Jesus Christ was a descendant, but it is a disgrace, and considered at the present time more so than at any other, to attempt to deny or to deny your consanguinity, as it is always done at the command of motives very justly suspected. The Jew who makes efforts to disprove that he is a Jew, even at the risk of defiling the reputation of his ancestors, is a miserable object of pity and contempt in the estimation of people who consider the use of religion for purposes of temporal gain or advantage a shameless outrage. Of course, this miserable stencil Jew accommodates himself to the time, place or surroundings to barter with religion, as it may appear most profitable. Where the Episcopal Church is influential the stencil Jew is an Episcopalian, and where Methodism flourishes he is a Methodist. In Roman Catholic parishes he is a Catholic, and where Presbyterianism prevails he is a Presbyterian. Anything to gain temporary position is the problem the parasitical stencil Jew must solve, and we would not be surprised if he were at times anxious to show some Theosophic friend that he was a follower of Buddha. It is because of the many opportunities offered to a stencil Jew to pose as it may suit him best that Christianity, when he enters its folds, refuses to call him a Christian, and very properly is this refusal carried out in the deportment of pure Christians toward stencil Jews.

Representing in himself a living lie, the stencil Jew is never trusted; his claims are treated with suspicion, his statements are not believed, and although he may be a pachyderm and not appreciate it, trepidation is always manifest in all who treat with him; he is an Ahasuerus, and having no habitation, wandering about like a strolling player or an advance agent, with nothing to advance except his claim, he is naturally and for the best of reasons not trusted, and never occupies a permanent social relation with the community.

In consequence of this no particle of faith is placed in

his statements, which are always written with the ultimate object of aiding him in his general stencil scheme. He not only falsifies his religion, his place of birth and the spot where he was educated (for the stencil Jew is in nearly every instance educated in one direction or the other), but also any or all documentary evidence to him fruitful of benefit. For that reason Mediaeval Europe would not believe a stencil Jew under oath, and his testimony in courts all over Christendom is taken *cum grano salis* to-day. He defrauds the world in his books, in his letters, in his papers, and in all those phenomena of evidence considered holy and valuable in the intricate associations of men.

For these reasons his claims that the circulation of his paper exceeds that of other papers of the same class cannot be considered worthy of attention by men whose conduct is controlled by the usages of society and by the laws and ethics of a civilization that views the stencil Jew as an outcast. His books are stencil; there is no possible chance to avoid the suspicion that they are to-day false to a greater degree than his books were that covered his last business in music trade journalism some four or five years ago. We had opportunities to go through those books after his failure on that occasion, and there was not an expert in this large town who could unravel the interlaced skeins of written fraud found in those books. How then can a legitimate newspaper, an institution whose books go back nearly ten years, submit to a comparison with books kept under the control of a stencil Jew, whose contrivances are the result of many experiences in the line of stencil from the earliest days of his existence to the present hour, and who had a set of stencil books in full operation years ago?

It is like making the attempt to compare Steinway & Sons' system of manufacture and business with that of the late lamented Swick, and just as Mr. Steinway would smile at the idiotic suggestion of such a comparison must we smile at the challenge of a stencil Jew, whose challenges are never accepted in polite society.

TOO FAR FOR \$10.

ONE of our contemporaries says that we have now attacked Mr. Philip Werlein, of New Orleans. Here's the way it stands. Mr. Werlein advertises that he sells the "world's best leading pianos, lasting 25 years and over, SOME STAYING IN TUNE SEVEN YEARS."

In commenting upon this advertisement we stated that

Never was there a piano made with the intention that it should remain in tune seven years or seven months. A piano is an instrument susceptible to influences of various kinds, under the operation of which it must necessarily get out of tune and out of pitch, but particularly out of tune. Nothing can be done to prevent such a result as long as it is intended that the instrument should be a musical one. Moreover, Mr. Werlein must know, if he knows anything at all, that pianos cannot, do not, will not and should not remain in tune seven years or even seven months. Mr. Werlein knows all this, and yet he will advertise in a business advertisement of his own a falsehood so palpable and so misleading. Is it not possible for Mr. Werlein to do business without resorting to such absurdities, such nonsense? It degrades the piano business.

That is what we said and it is true, and so we say it again. And it doesn't constitute an attack upon Mr. Werlein, either. Very possibly Mr. Werlein never wrote the advertisement himself at all. One of his clerks may have done it, and it is very possible that Mr. Werlein himself had not even read it until his attention was called to it. We should like to believe this, because we imagine Mr. Werlein is, as his father was, too good a business man to allow such nonsense to pass through his hands.

It seems to have surprised our contemporary exceedingly to learn that a piano will not stand in tune for seven years, nor for even seven months, and he at once accuses us of having said that a Conover Brothers piano with their new tuning device would stay in tune for seven months or seven years. We have never said anything of the sort, because we know better, and, what is more, we know that Mr. Conover would never make any such claim himself for his own instruments. Ridiculous ideas like this occur in the minds of ignorant trade editors, not in the minds of practical piano men. All that Mr. Conover claims for his improvement and all that ever we have said of it is that it is an improvement, that it will keep pianos longer in tune—but not for seven years.

But then what can we expect from a man who doesn't know whether a piano is in tune? He doesn't know the difference between tune and tone, and he evidently doesn't care, because he has been at the business long enough now to have learned something about it. It doesn't interest him, however, and he finds that he can make about as much money from certain people by dealing with their product in general "word pictures,"

made striking by the personal praise of the individual who has advanced the price of the puff. In short, to use his own words, he "doesn't play the piano, but plays the piano trade." We venture to say that the only active interest he has in the Werlein misleading "ad." is the feeling of regret that Mr. Werlein is in far away New Orleans and not near enough for him to run around and get \$10 for a defense proving that Werlein did sell pianos that will stand in tune for seven years and that THE MUSICAL COURIER was violently "attacking" him.

PRICES AND CATALOGUES.

As usual when a lay journal attempts to inform or instruct its readers on matters of which it has no special knowledge the result is very much as though such articles were written by music trade editors. Here, for instance, is a clipping from "Once a Week," which is now going the rounds of the daily press:

One of the most profound mysteries in the history of every day life in America is the cost of a piano. Apparently no two men ever pay the same sum for pianos which are similar in scheduled price and every detail of workmanship, and the manner in which prices are scaled down would astonish the manager of an English dry goods house. Grand pianos, which appear in the catalogue to cost \$1,500, can be had at the warehouses for about \$1,200, and, if the purchaser say he is a professional musician, for \$100 or \$200 less. Then there are enormous discounts for cash, which bring the price down to about \$800; and, after this, if the purchaser fights vigilantly, he will, in all likelihood, be able to throw off two or three commissions, so that the price would come to him at \$500, or even below that sum. The inference is that there must be a very large profit on pianos when they are sold at the catalogue price—if they ever are. The expenses of piano warehouses in New York should, by all odds, be very great; for nearly all of the most eligible sites on Fifth-ave. are occupied by firms of piano makers. This is one branch of manufacture, by the way, in which America is far ahead of Europe. A piano there is a rarity among people of moderate means, while no hut in America is too humble for a "planer," on which Mary Jane may hammer out her five finger exercises.

Such nonsense circulated broadcast is calculated to injure the trade, because it makes the public suspicious and brings into a prominent light the unfair and unbusiness-like methods of comparatively a few dealers who are a discredit to their calling. That the writer of the above paragraph is ignorant of his subject is apparent to any piano man at a glance. Pianos are not sold at the price they are listed at, and the list price is simply used as a basis from which discounts can be made. In every reputable house in New York a certain average price is maintained, and in some an absolutely one price system is in vogue. This newspaper man must have had dealings with some very low grade concern and not with any of the houses that occupy "all of the most eligible sites of Fifth-ave.," because no reputable maker will drop on his price of \$1,500 down to \$500.

Just imagine "throwing off" \$100 or \$200 because the customer is a professional, or \$200 or \$300 for cash, and \$200 or \$300 for "two or three commissions!" We never could quite understand the disposition on the part of some people to object to and make a long story about professional people and teachers receiving special concessions and commissions. Why shouldn't they? About the catalogue price matter, we happen to have before us a circular issued by Messrs. Hume, Minor & Co., of Richmond, Va., in which they offer the following explanation to their customers:

The Catalogue Price

has nothing to do with the actual value or selling price of an instrument. These prices were never intended for the purchaser, but for convenience between the manufacturer and the dealer; wholesale prices fluctuate every few weeks, according to the rise and fall of material. Catalogues cannot be issued so often, consequently discounts are made from the catalogue price, and the dealer regulates the selling price accordingly.

Different manufacturers give different discounts; some fix the catalogue price high so as to give big discounts; others fix the catalogue price lower, consequently give smaller discounts.

Purchasers cannot estimate the value of an instrument by the catalogue price, as low grade and inferior goods are often catalogued higher than first-class instruments. Different dealers get different discounts from the same manufacturer. Large dealers, contracting for a large quantity of instruments, get better discounts than those who buy on time or sell on commission, consequently large dealers and those who sell

Pianos and Organs Exclusively

can sell cheaper than small dealers, who buy on time and in small quantities.

And here are also some other points made by that firm in the same circular, which may be of interest to dealers:

You Wish to Purchase an Instrument;

you want a good one, and wish to avoid paying an extravagant price. All the manufacturers claim that theirs are the best. Local dealers, teachers, friends and neighbors advise you to buy this, that and the other instrument, and you are puzzled to know what to do. Manufacturers and dealers wish to sell their own goods, and, of course, recommend them. Teachers and friends not knowing the details of the trade, or the principles involved in the manufacture of instruments, form opinions from what they hear from others, or from the general appearance and tone of the limited number of pianos and organs they may have used—the cost seldom being taken into consideration.

In order that you may purchase an instrument intelligently, so as to secure a good one and at the lowest figures, we submit a few facts for your consideration:

In the first place, musical instruments, like all other kinds of merchandise, are graded—some are cheap, some are medium price and some seem high. To

the inexperienced purchaser all these look alike, sound alike, and he cannot understand why such a difference in price. The price is regulated by the cost of materials used, the kind of labor employed and the number of instruments made. It is no economy to buy a cheap instrument, because they are made from inferior material by incompetent workmen, and will always be costing something to keep them in order. They are not made for service but to sell. On the other hand, it is not always the high priced instruments that are the best; many manufacturers and dealers ask high prices for low grade goods; they sell but few instruments and must get big profits. It costs more to sell shoddy than fine goods. It is not necessary to advertise broadcloth, silk and calfskin. First-class pianos and organs, like these articles, speak for themselves. Sometimes two manufacturers or dealers handling the same grade of goods, make a difference of 25 per cent. in the price. One claims that it is better to sell a few instruments and get large profits—while the other prefers to sell many at small profits. A factory turning out 50 instruments per week can and does sell for less than one who turns out but 20.

No first-class manufacturer cares to sell to an individual direct. When he does he holds the price up, because he is compelled to protect his smallest agent. Therefore, when a purchaser buys from the factory, the agent in his section gets a larger profit than if the instrument had been sold through him. Those who have no agents make only inferior goods, consequently cannot get responsible men to risk their reputation selling them; hence they resort to advertising, the cost of which is more than a dealer's profit. Purchasers, therefore, pay for these advertisements.

Becker's Patent Repetition Action for Upright Pianos.

Simplified and Improved since Patented September 9, 1884.

THE following are the most prominent features of my improvements and the advantages over other actions:

1. This action is simpler, less subject to wear, and probably will cost less than those now used by American piano makers.
2. It requires no check rail, bridle and bridle wire, or hooks and springs, to catch under the hammer butt.
3. It admits of a "repetition," beyond the capacity of execution of the most limber fingers, which cannot be attained to such a degree in any other upright or even the Erard grand action.
4. Climatic changes cannot, under ordinary circumstances, affect its "working," even if the "dip" of the keys is increased by a swelling of the "balance rail," which would "block" the hammers of any other action.
5. The hammers are closely "resting" upon the jacks (as in a grand action), and in case the keys in the back are raised by a swelling of the "cushion" underneath there will be no "long" jacks, the latter always being forced in position of rest, even without the aid of the "jack spring," whereby the "sticking" of jacks and "looseness of touch" are prevented.
6. The "rebounding" of the hammers from the strings is accelerated by the forced motion of the jacks, thus aiding the repetition and least interrupting the "vibratory power" of the strings.
7. The "touch" is light, elastic and the mechanism may be termed the "fly action," as the shortest "staccato" stroke will produce tone, the hammer not being interrupted by the bridges; also the most tender touch (by pressure, not percussion) in the "legato" will always receive an equally tender response of tone, while it does not fail to produce the greatest power when attacked in the "fortissimo."
8. The hammer is firmly held by the "back check," the latter pressing against the "counter check" in the direction of the "hammer pivot," avoiding thereby the "blocking" of hammers on the strings and the great uncertainty of the "checking" operation so often noticed in other actions.
9. The "regulating" of this action is, on account of its "simplicity," much facilitated, and once done it will remain so for years.
10. It is, in fact, the "grand action" in an upright piano that pianists want. Respectfully, F. L. BECKER,

174 East Eighth-second-st.,
New York City.

[The action referred to by Mr. Becker is an improvement on and development of the former upright action investigated by a number of the more important manufacturers of this and other cities. Its advantages are manifold and can be demonstrated instantaneously by anyone who desires to investigate the new action, a working model of which can be seen at this office. It is a highly interesting piece of mechanism and should be examined by people who take an interest in progressive piano making.—Editors MUSICAL COURIER.]

Annual Meeting of the Sterling Company.

AT the annual meeting of the stockholders of the Sterling Company, which was held at their office on August 21, R. W. Blake, Jas. R. Mason and C. H. Hubbell were chosen directors. At the subsequent meeting of the directors R. W. Blake was chosen president, Jas. R. Mason secretary and treasurer, and C. H. Hubbell appointed superintendent. The business was reported to be in a most thriving condition, and the increasing demand for the Sterling piano goes to show that this instrument is becoming a great favorite. The company will, about September 1, send out their first baby grand, the scale of which is new and faultless. The tone is said by competent judges to be of superior quality and the sustaining power unequalled by any. This style will

undoubtedly meet with a ready sale, many of their agents having already sent in orders for them. Besides this the company will have ready for the fall trade one of the handsomest cabinet organs ever put upon the market, and have also made great improvements in their other styles.

Behr Brothers & Co.

ONE of the busiest of the busy factories in the piano line at the present time is that of Behr Brothers & Co. They are anticipating and preparing for an unusually good fall trade, and if their prosperity is to be commensurate with the excellence of their newest creations they will enjoy a business which will far surpass any of their former successes.

It is always gratifying to us to record any particularly satisfactory movement of Messrs. Behr Brothers & Co., because in them are represented the better elements of the piano industry in all their details. While their business has been strongly pushed and has been constantly growing they never have sacrificed the quality of their instruments to the number that they have turned out. No one firm within our knowledge have devoted more time and energy since their establishment to the improvement of their product, and the various patents embodied in their piano of to-day are not excelled in novelty and utility, while the total results have been too often spoken of in our columns to need further praise at this time.

Behr Brothers & Co. are making pianos for musicians, for people who know a good instrument when they hear and see it, and to this end they have had the wisdom to surround themselves with practical piano men whose names stand at the head in their various special lines. Of no department in their establishment is this more true than of their scientific and technical branch, which is presided over by a gentleman, than whom no man is better posted and more thoroughly advanced in the art—and with him it is an art—of piano construction. The new grands, of which we have had occasion to speak before, are coming out in excellent form and are to be heard largely in prominent concerts in all parts of the country during the season now so close upon us.

The cuts of them to be found in the new catalogue, just issued, give an excellent representation of the beauty of the cases, and two excellent cuts of the grand piano action with compensating lever show that most important improvement which has called forth such universal praise wherever it has been tested.

Mr. Hawkins' Farewell.

SIR—The indulgence you have so often granted me in opening your columns prompts me to venture once again into the arena; not in this instance to discuss any matter of general interest, but to utter a few words of farewell to my friends throughout the music trade. After an experience of eight years in London, the whirligig of time removes me to a distant yet to me familiar point, for I am about returning to the United States, to pursue in my native country the same line of interests which I have long followed in the land of my adoption.

Before turning toward the setting sun I feel that I should like to give expression to my appreciation of the marked and continued kindness which I have encountered in this portion of the Queen's dominions. I return to America with feelings enkindled by the recollections of very many agreeable associations, and which I shall often bring to mind in the future. I desire to place on record my sense of the invariable courtesy extended to me, and to make these lines serve as an acknowledgment to all those with whom I have had the pleasure of associating.

The business of the company which I have been honored in representing will hereafter be solely conducted by Mr. J. N. Merrill, than whom no man is more conversant with the high aims which govern legitimate commercial affairs, and whose thorough and familiar knowledge of the music trade will be found of great value to those who may join hands with him in promoting their welfare.

Let me only add that in closing my career in London I end my association with the gentlemen composing the Smith American Organ Company, and in the United States enter a new field of activity with another eminent firm, with which I shall co-operate in the future. My friends may be interested in learning that I have allied myself with the Emerson Piano Company, of Boston and New York, and I may be permitted to add that when the American piano finds a secure resting place in Great Britain in friendly rivalry with those of English and Continental makers that piano will be graced with the name of Emerson.

With renewed expressions of good will, and thanks for many favors and kindnesses. I am, sir, yours sincerely,
E. P. HAWKINS.

LONDON, August 9, 1889.

The above was addressed to the editors of the "London and Provincial Music Trades Review," who added the following comments:

We need only add that the English trade will be very sorry to lose Mr. Hawkins, who amid much and keen business rivalry has invariably behaved with courtesy and consideration to his associates and his competitors, and who, while a man of energy and progress, has always recognized the wisdom of commercial rectitude and gentlemanly good feeling. The trade will cordially wish Mr. Hawkins success in his new field of labor.

CHattel MORTGAGES.

An Exhaustive Treatment of an Important Subject.

LEGAL OPINIONS.

IF there is any question upon which the entire music trade of Chicago and other Illinois cities are at sea it is upon the new Chattel Mortgage bill and its construction. There is very little uniformity among dealers in closing their sales, or rather in making papers and acknowledgment of signatures. At the last session of the Illinois Legislature the crying evils of the Shylock-Shark chattel mortgage fiends were frequently discussed, and the net result was the passage on the closing day of Senator Burke's Chattel Mortgage law—one of the shortest and yet most important bills ever passed. While the bill itself was certainly intended by Senator Burke and the supporters of it as a hedge against sharks and speedy foreclosures, it also contains another clause which prevents the husband from covertly mortgaging his effects, as has been frequently done in Chicago, to the detriment of many a poor deluded wife, whose little all goes because of a drunken or negligent husband's unknown act of mortgaging the entire effects, and that to a merciless "shark." So much the bill has accomplished, but contrary to the spirit of the movement, of the framers of the bill and against the better judgment of its supporters, it has placed a hedge around the methods of doing business on the installment plan which burdens the trade, and it offers up to date no loophole or avenue of escape. So many constructions have been placed on the bill that THE MUSICAL COURIER, believing it to be of sufficient importance, secured an opinion on the subject from Mr. Samuel W. Jackson, a prominent Chicago lawyer, thoroughly familiar with the workings of law in Illinois. Mr. Jackson's view of the case was in hearty accord with our own. Before going further it might be well to give the latest law:

The Law in Illinois.

"An Act to regulate the foreclosing of chattel mortgages. Husband and wife to jointly sign."

22. Be it enacted by the people of the State of Illinois that no chattel mortgage on the necessary household goods, wearing apparel or mechanics' tools shall be foreclosed in a Court of Record. No such household furniture, wearing apparel or mechanics' tools shall be seized or taken out of the possession of said mortgagor before foreclosure except by the sheriff, and then only after the mortgagee or his agent shall present an affidavit to a judge of any Court of Record, stating that the mortgage is due; he shall receive an order from such judge directing the sheriff to seize such household goods wearing apparel or mechanics' tools, and hold the same subject to the order of the court. Provided that nothing herein shall apply to the sale of furniture on the installment plan. Provided that nothing in this act shall apply to foreclosures of mortgages made before this act becomes a law.

33. No chattel mortgage executed by a married man or a married woman on household goods shall be valid, unless joined in by the husband or the wife as the case may be.

Of course, under the first proviso in "32," piano dealers are exempt from the provisions concerning foreclosures and can proceed as formerly. The "33d," however, is the nut to crack. We know of a dozen firms in Chicago who interpreted the law as in favor of signature of purchaser alone. Randall H. White, a justice of the peace, so decided, not, however, in a test case, but merely as an opinion. So also did a prominent lawyer. Another lawyer begged to differ and construe literally. In this dilemma, and for the good of the trade, we secured Mr. Jackson's opinion, to which Illinois trade is welcome.

Mr. Jackson's Opinion.

CHICAGO, August 27, 1889.

DEAR SIR—In reply to your inquiries I submit. The Burke addenda to the Illinois statutes on chattel mortgages is, in my opinion, a weakly drawn instrument, and while I am not prepared to state that it would not stand the test of the Supreme bench, I have my doubts as to its constitutionality, and believe, while it has accomplished its object, it has also thrown barriers in the way of trade which were not intended. "Provided that nothing herein shall apply to the sale of furniture on the installment plan by regular dealers" is, by reason of the wording, clearly applicable alone to section 32, as, had the framers of the bill intended that nothing in the entire act should apply to the sale of furniture, &c., they would have used the term "act" instead of "herein." Note the use of the term "act" in the second proviso relating to the non-effect of the provision on mortgages made prior to the adoption of bill and its becoming a law. Such being the case, the last section, "33," relating to the dual signature in the case of married persons must be construed literally, and I would advise concurrence with its provisions as the surest and safest way.

Respectfully,

SAMUEL W. JACKSON.

Mr. P. J. Healy also agreed that the document was a very loosely drawn one and was somewhat surprised when his attorney advised in accordance with Mr. Jackson's views. Mr. John M. Smyth, John A. Bryant, J. O. Twichell, Alex. H. Revell and several others have considered the first proviso a "saving clause." Others have compelled signature of husband and wife and the matter has caused an immense amount of confusion and trouble. A few firms have prepared a new style contract, which we will give later on. The construction on pianos being household furniture is almost indisputable. It

has been decided that in certain cases, notably where an attempt was made to seize a teacher's instrument, that it was "a mechanic tool," and again where a family had always been in good circumstances it was decided to be a "household necessity," but no matter what it may have been decided it is certainly in the broad sense "an article of furniture," and so excluded from the foreclosure necessities.

The only form of contract we have noticed as yet is the following:

I am to retain possession of said property until default shall be made in the payment of said sums (insuring against loss by fire), but if I fail to make any of the payments with interest thereon, at times above specified, or shall attempt to sell, encumber or remove said property from the premises or town above mentioned, without written consent of the _____, or if at any time it or its assigns shall feel themselves unsafe or insecure, then it or its agents or assigns may declare the entire amount due, and take possession of said property, without any previous notification or demand whatever, and enter upon any premises where the same may be, or is supposed to be, using such force as may be necessary, and upon surrendering to me this agreement shall become the owners of said instrument, and be released from all my claims and rights on said instrument or for payments made on this agreement, or it or its agents or assigns may sell the same at auction, on giving a three days' notice by posting a notice of sale in some public place; and at any such sale at auction the said _____, or its agents or assigns, may become the purchasers; or the said _____, or its agents or assigns, may sell the said property at private sale, with or without notice or advertisement, for cash or on credit, at such price as they deem proper; and after deducting the amount due them, interest thereon as above, expense, including cost of sale and necessary attorney's fees incurred in the premises, and all prior liens thereon, pay to me the overplus, if any, on demand at their place of business. It is admitted that said _____ is not any part of necessary household goods; nor will the same be claimed by _____ as necessary household goods. If, however, the said _____ shall choose, as aforesaid, to take possession of said _____ said company shall be at liberty to do so under or in pursuance of an act of the General Assembly of the State of Illinois, entitled "An Act to regulate the foreclosure of mortgages on household goods, wearing apparel and mechanics' tools," approved June 5, 1889; and this instrument may in such case be foreclosed under said act.

We fail to see wherein lies the especial merit of this contract, although on the face of it it seems strong enough. If we mistake not (and legal advice upholds us) the evident attempt to evade the law approved June 5 vitiates the mortgage, and the court would not be bound thereby. It seems to us as if the only way out of the muddle is a straight chattel mortgage as furnished by Rand, McNally & Co., signed by husband and wife, and duly acknowledged before a justice of the peace.

If there is any one thing more annoying than another it is the present law requiring chattel mortgages to be acknowledged before a justice of the peace in the township of the purchaser. Most of the justice (?) shops are dirty dens where loafers most do congregate, and where the toughest classes and rockiest cases are disposed of. Fancy sending a lady to this den, where even men scarcely dare tread. It's a crying shame. A deed to millions of real estate may be acknowledged before a notary, but a paltry chattel mortgage must go through a justice (Heaven save the mark!) mill, and take, in the course of time, thousands of dollars from poor people to fatten the purse of Justice Fiddlestick—no disrespect or contempt of court. And even that isn't all. If a customer lives in the town of Hyde Park, the mortgage must be acknowledged there; or Lake or Lake View, West, North or South Chicago. A prominent firm have been holding the "bulge" on the boys for some time past. Having by some means become impressed with the belief that Hon. United States Commissioner Phil. Hoynes could acknowledge all documents, they have been sending customers to the commissioner, and for an inexplicable reason that gentleman has been "acknowledging" and taking a fee therefor, when he has no more authority for so doing than has President Harrison. He has authority, however, to "acknowledge" as between non-residents and residents of this State, but the statutes give him no other authority in this connection, and explicitly state that chattel mortgages must be "acknowledged before a justice of the peace," and what is more the justice must make a memorandum of the article or articles covered by said mortgage on his docket or it is invalid. A case of this kind was actually tried and lost in St. Louis, Mo., not so very long ago, but judgment was secured and collected against the justice who was remiss in his duty. As a matter of fact, if Commissioner Hoynes had any authority he would get all the piano business dead certain, for the boys are just hoping and praying for relief from so-called justice shops.

After all there is only one thing for the piano trade to do—grin and bear it till next winter. Get together and hire a lawyer to draft a bill that will give you relief; do away entirely with recording and acknowledging, if you can; get the furniture dealers to join you, and push it through the Legislature. Certainly some such movement will come up next winter, and a plain statement of the exigencies of the case will impress even legislators with the necessity of relief.

In this connection it may not be entirely out of place to give a few Illinois legal facts for the benefit of the trade. Chattel mortgages cannot be made for longer than two years, as against third parties, and can be renewed only by affidavit setting forth interest of mortgagor. A new mortgage can be drawn, however. Foreclosure must be made within 24 hours after mortgage becomes due. The legal rate of interest in this State is 6 per cent., but 8 per cent. may be agreed upon. As between parties a chattel mortgage is good whether ac-

knowledge, recorded or not. On the strength of this last clause many sales on time payments are made by piano dealers to first-class parties, or even those not so rated financially, but in whom they have confidence; but sure enough people are intent on the letter of the law. In lawsuits the suit must be in defendant's county, but where there is more than one defendant the suit against all may be commenced in any county where one resides. Non-resident plaintiffs must give bonds for costs. In regard to bankable paper, in order to hold the indorser, due diligence by suit or otherwise against the maker is necessary, unless said suit would have been unavailing or the maker be out of the State at time such note is due. In order to hold a guarantor of a note suit against the maker is not necessary. Civil actions on unwritten contracts, awards of arbitration, damages to real or personal property or the recovery thereof, five years is limitation; on written contracts, leases, &c., 10 years.

Indiana has the best chattel mortgage law. Acknowledgments within the State may be made before judge, clerk, auditor, clerk of court of record, notary public, mayor of city or United States commissioner, making it easy for a notary to do all work. They must be recorded within 10 days, and that's all.

Iowa is in the same category as Indiana. In Kansas a late law is in force; immediate record or actual possession by mortgagee. Mortgages expire in one year or must be renewed by affidavit showing interest, filed during last 30 days. In exempt property husband and wife must join and in the list of exemptions musical instruments hold a prominent position.

We shall be pleased to answer any legal questions our readers may propound and later on will submit a draft of a bill covering the exigencies and necessities of the trade.

A Treasure's Long Journey.

OUR esteemed contemporary the Waltham (Mass.) "Tribune" is responsible for the following beautiful and touching story. It is well calculated to bring tears—of laughter—to the eyes of anyone who knows the true inwardness of the transaction:

In the hall of St. Joseph's parochial school is a piano with a history, differing materially from those of musical instruments usually chosen as fit subjects for description, from the fact that it is not an old but rather a new instrument, and that its history, although it covers but a brief period of time, is of such a nature as to place the instrument in question in the very front rank, as being one of the most perfect of its kind, in fact superb in every detail.

The story of this piano and of the way in which Father Brosnahan acquired it for the school is decidedly interesting. It was made by the Henry F. Miller Piano Company, of Boston, and is designated a "Miller Artist's Grand," and is designed to be by its makers the very acme of all that is best in style, tone and finish, in fact, as good an instrument as can possibly be produced. Father Brosnahan was contemplating the purchase of a piano for the parochial school, and wished to obtain one of unquestioned excellence, knowing that the best obtainable was needed to give satisfactory and lasting service.

Knowing what he desired, Mrs. G. A. Warren, the local representative of the Miller piano, set out to find an instrument that would meet the demand in every particular, and was fortunate enough to discover the subject of this article just as it had been placed in stock, fresh from the factory.

The piano was of course for sale, but the firm had not intended disposing of it just then, having in fact decided to use it for a time owing to its rare excellence in tone, but the time was ripe; the school needed just such an instrument beyond all others, and the reverend gentleman consummated its purchase. There was one difficulty, however, and that was that the firm had partially agreed to allow the use of the piano at the annual meeting of the Music Teachers' National Association which was to be held in Philadelphia. An arrangement was made, however, by which the piano was brought to this city and was used during the graduating exercises at St. Joseph's school, after which it was sent on its long journey to Philadelphia. Of course the greatest of care was taken that the treasure receive no injury, and it made the trip, to and return, without mishap.

For the sake of enlightening Father Brosnahan and the editor of the Waltham "Tribune" we will tell them that the probable reason why the Millers were obliged to use this grand back and forth was that they had no other to send to Philadelphia in its place. The Henry F. Miller Piano Company don't have enough sale for their grands to warrant them in investing money in their production and then to carry them in stock. So when they were good enough to "partially agree" to allow its use at the M. T. N. A. meeting and at the same time saw a prospect of selling it to the confiding Father Brosnahan they resorted to the clever device of making it do service at both places. We are awfully, awfully glad, however, to know that "the treasure received no injury on its long journey" from Waltham to Philadelphia.

—Mr. Theodore Silkman, of H. D. Pease & Co., who is the manager of the business department, has been so successful in pushing the business since he has had control that the capacity of the factory will be tested to its utmost in filling the orders during the next few months.

—Adam Schaaf, of Chicago, has just rounded off his Eastern trip by giving Messrs. Vose & Sons, of Boston, one of the largest orders for pianos ever left with a piano manufacturer. It was a dandy.

—Mr. Henry Behning, Sr., a leading member of Alexander Hamilton Post G. A. R., is at the great encampment of the Grand Army of the Potomac, at Milwaukee, this week. Mr. Behning and Mr. William Rohlfing, of Milwaukee, are old and tried friends and will act as companions to each other during the camp fires. After the encampment Mr. Behning will take a business run in the Northwest.

CARE OF PIANOS.

Hints to Purchasers and Housekeepers

Elements and Forces Destructive to the Piano.

BY THE SMITH AMERICAN ORGAN AND PIANO COMPANY.

DAMPNESS—prolonged or short and excessive—is the great arch enemy of a superb piano, and as a destructive agent, save fire, has no equal. No matter how perfect its construction, or how choice and costly the material, the piano when exposed to this combative element will invariably succumb to its devastating power, and will thereby be shorn of all that characterized it as a choice or first-class instrument.

Many persons in the rural districts, after a purchase, place the piano in the parlor, or "best room," which is seldom heated, and, as a consequence, the newly purchased instrument is (unintentionally) subjected to a severe and most trying atmospheric ordeal. The piano thus exposed gathers to itself moisture, or dampness, by the slow process of absorption. Simultaneously with this process there follows a gradual deterioration of its musical or tone qualities, together with a general demoralization of the working parts of the "action" and keyboard.

What is termed the action is placed at the rear and over the end of the keys. This (action) is composed of numerous small and delicate pivoted pieces of wood arranged connectedly and concisely in perfect order. These are termed flanges, hammers with stems and tiny wire springs attached, dampers, back catches, martingales, jacks, &c., and they are so finely regulated and accurately adjusted as to insure perfect repeating qualities with a correspondingly free and elastic touch.

It will be readily perceived that any displacement or disarrangement, however slight, of so finely an adjusted piece of mechanism must prove disastrous to conditions where rapidity of movement is the desideratum. And so whenever these delicate little pieces of wood become permeated with moisture, or subjected to long continued dampness, they undergo a change or modification in their relative bearing and position to each other—the pivoted joints and flanges become swollen and tightened. This results in increased friction, with an added fractional length and width, while other parts are similarly affected. These adverse conditions cause the hammers to move sluggishly; the keys, when manipulated (some of them) stick or stay down, while the "back catch" holds the hammers against the strings, thereby producing a thud or blocking sound. One of the most important factors of tone is the sounding board; this becomes dull and heavy, thereby losing much of its resonance, and, as a consequence, the instrument its "singing quality" and sparkling character. In fact, what was once a magnificent instrument, delighting even the most fastidious and fully satisfying its owner, has now lost its charm and potency to attract, while misgivings, dissatisfaction and distrust follow the work of demoralization and devastation.

This is the history of many superb pianos, and the sequel, so far as the maker is concerned, is that his production receives severe and undesired criticism through misapprehen-

sion and a lack of knowledge of the subtle laws of atmospheric change.

The preservation of a piano is a subject that may be very concisely expressed, and so simplified as to be made obvious to every possessor of an instrument.

Never place the piano in the parlor or any unused room, if damp or seldom heated, but in the "living" or sitting room give it an appropriate niche, where it may be a "thing of beauty and a joy" for every day; because in such rooms are generally found all the elements needful for its preservation as well as conditions favorable to its resonant properties.

This of course is not applicable to houses heated throughout, and where an even temperature is maintained; but, in either case, the instrument should be as far removed from stove or register as the circumstances will allow, that the injurious influence likewise of intense heat may also be avoided.

As the felt and cloth used in the construction of a piano may become the prey of moths, some well-known antidote for the same should be given a place in some corner of the case.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, AUGUST 24, 1880.

THE old square piano is gradually but surely getting on its last legs in this market. Dealers are finding it harder and harder to dispose of them; nobody wants them and those who have them are more and more anxious to exchange them for uprights, and dealers who feel themselves obliged to take them count them as of little value or as veritable white elephants. There is, however, once in a while a party to be met who still thinks the square piano is the thing and you will hear him or her defending their position by simply remarking in reply to your arguments: "Oh, yes, I know the upright is the most fashionable." It is certainly strange how long it takes some people to recognize an improvement, but these few exceptions that we speak of will have little effect on the fiat which has gone forth that square pianos will ere long be looked upon as only fit for a reminder of past usefulness.

Frank W. Gracie, bookkeeper for John C. Ellis, of Cleveland, Ohio, is reported to be a defaulter to something like a couple of thousand dollars.

Mr. George Schleiffarth is reported to have accepted a position with the Schomacker Piano Company and will begin with them on September 1 in the newly established branch in this city.

Mr. Henry Detmer, the agent for the Lindeman and Starr pianos, is talking strongly of removing from his present quarters on the West Side to a South Side location.

Mr. Ben. Starr, the popular manufacturer, of Richmond, Ind., is expected in Chicago to-day.

Mr. Melville Clark, of the Story & Clark Organ Company, has just returned from a three weeks' vacation, and Mr. E. H. Story is now away on his, accompanied by his father. The beautiful new style cases of the Story & Clark Company are taking well with the trade, and Mr. Clark says his only regret is in not being able to fill orders more promptly.

Mr. J. A. Ryan, formerly with Messrs. Conover Brothers, in Kansas City, is in the city looking at the goods Chicago has to offer. Mr. Ryan will open a store in Kansas City on Sep-

tember 1, at 922 Walnut-st. The only line of goods will be pianos and organs, and so far the only instruments determined upon are the Chickering, Miller and New England pianos.

Mr. Wm. L. Bush, of Messrs. Wm. H. Bush & Co., is taking a Western tour on behalf of the house. This house, as well as the other Chicago makers, are unable to meet the demand for their instruments, and we hear of an Eastern party in town looking up the field with the view of locating. Every manufacturer in the city will heartily welcome any new comer, and it's almost a certainty of being a success, providing the concern has the knowledge to produce and the necessary capital to back them.

During the absence of Mr. J. V. Steger in the East, Mr. S. R. Harcourt has charge of the warerooms. Mr. Harcourt is one of the brightest of the young salesmen of the city, and has a goodly number of followers among the teachers who make a business of selling on commission.

This reminds us of a rumor which prevails in this city relative to a certain salaried salesman and one of the commission fiends who is working for the same house. The story is that the names of callers are furnished to the commission salesman by the regular salesman, who upon accomplishing the sale divides commission with the aforesaid floor salesman. This would be interesting reading matter to certain parties if the names were mentioned.

Mr. Bacon Lets the Cat Out of the Bag.

Editors Musical Courier:

TOO much space in your valuable journal has been already devoted to my communications, but the so-called Bacon "pleasantries and playful allusions" recently published by a certain trade editor seem to us personal abuse, and as such demand notice. What means it that a suggestion from us should so excite this would-be critic?

Now, in the name of all the gods at once,
Upon what meat does this our Caesar feed
That he is grown so great?

It must be Bacon! He acknowledges that "he has no antipathy to it." But we advise him to let it alone, as he has already found it difficult to digest.

En passant, the account of the editor's pedigree may be of interest to his immediate friends, but has no bearing upon the point at issue. Courtesy is the duty of all, whether Jew, Mohamedan or Christian.

To our friends of the piano trade I would state that this is a case of rank personal abuse, pure and unadulterated. Shortly before the "piano dinner" I declined his repeated and importunate solicitations for an advertisement. He failed to extort an "ad." from me, and now he seeks revenge, and has ever since. I believe, as a free American citizen, I am entitled to select those mediums for advertising my business which I deem best. If he has, "with a little gratuitous printer's ink, awakened me from my slumbers and discovered me to the present generation, like some geological toad brought to light after centuries by a miner's blast," let him remember that the dynamite blast sometimes injures the hand that uses it.

We have not been asleep. We have been very busy and are getting up new stock. We have at our factory, 19 and 21 West Twenty-second-st., a fine assortment of uprights, both large and small size, which are of exquisite tone and workmanship. My son, W. P. H. Bacon, who is spending a short vacation at Nantucket, will soon visit the New England trade, and I bespeak for him their liberal patronage.

FRANCIS BACON.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

ESTABLISHED 1880.

THE

INCORPORATED 1885.

SCHUBERT PIANO.

A PIANO THAT EVERY DEALER SHOULD HANDLE.

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PETER DUFFY, President.

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PIANO ORGAN WORKS,
HAZLETON, PA.



For Price and Territory address the Manufacturers.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

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170 Tremont St., Boston, Mass.

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Grand, Square and Upright

PIANOS

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MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
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 MANUFACTURER OF
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 GRAND, SQUARE & UPRIGHT
 PIANO FORTE ACTION.
 131 to 147 BROADWAY,
 NEAR GRAND JUNCTION
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BUT ONE GRADE AND THAT THE HIGHEST.

DAVENPORT & TREACY,
 Piano Plates
 —AND—
PIANO HARDWARE,
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 GOOD AGENTS WANTED
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 1171 Broadway,
 210 State Street.
 Address all New York communications to the Manufacturer,
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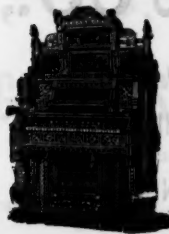
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Produces finer Crescendos than can be obtained in any other organ in the market.

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Dealers who are in the City should visit the New York Warehouses and examine these organs.

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THE STRONGEST
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 ORGANS
 UNEQUALLED FOR
 RAPIDITY OF ACTION
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 OF TONE
 SEND FOR A
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Upright + Pianos.

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 Formerly HENRY ERBEN & CO.,

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 NEAR EIGHTH AVENUE.

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Upright Pianos

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FACTORY: 729 AND 731 FIRST AVE.

JAMES BELLAK.

1129 Chestnut Street,

PHILADELPHIA, PA.

Circular from the Schubert Piano Company.

New York, August 23, 1889.

WE desire to announce to our patrons and the trade generally through THE MUSICAL COURIER that we have this week moved into our new factory, East 134th-st., between Lincoln and Alexander avenues, New York, where we will have much larger facilities than in our former factory on West Fortieth-st. We expect to be able to resume shipping early next week.

We wish on this occasion to thank our patrons and the trade and especially the music trade press for past favors, and we shall do our utmost to merit a continuance of their good will and support.

We are gratified to be in a position to announce also that the Schubert piano has achieved a large measure of success and a widespread popularity beyond our most sanguine expectations, and we shall use our best efforts to make it even more worthy of public favor. Very respectfully yours,

SCHUBERT PIANO COMPANY,
Peter Duffy, Pres.

The Trade.

—The successor to W. C. Burgess, of Auburn, in the musical merchandise line is T. J. Butler. Mr. Burgess is selling pianos for Wegman & Co., of Auburn.

—“T. E. Hughes, a dude piano agent,” says the Maysville (Ky.) “Republican,” “was sent from Owensboro to the penitentiary for five years for forging names of customers to duplicate notes, the originals having been paid.”

—The deal made by the B. Shoninger Company with Oliver Ditson & Co., of Boston, by which the latter firm are to control the Shoninger piano in New England outside of Connecticut, is of vast importance to both firms, as it signifies a larger output of Shoninger pianos than heretofore and the handling of a new line of pianos by the Ditson Company.

—The telegraph this morning tells of the disappearance from Birmingham, Ala., of J. F. Schillio, a music dealer, after a star career of one month. According to the dispatch Schillio got quite heavily in debt by neglecting to pay all bills, and among his creditors were some St. Louis and Cincinnati musicians, who were taken to Birmingham by Schillio and left stranded.—St. Louis “Post Dispatch.”

—In answer to a correspondent we would say that the varnish manufacturing establishment of Hastings & Winslow is located at Montclair, N. J. The firm supplies varnish to some of the largest piano manufacturing concerns in the country, and those who have used these varnishes for years are satisfied with them and continue to order them.

—R. C. Burton, who had a music store at Herkimer, N. Y., has closed out.

—In the Brooklyn news of the New York “Morning Journal” of the 22d we read the following:

All yesterday multitudes stood before the show window of the piano warehouse of Goetz & Co., Nos. 81 and 83 Court-st., Brooklyn, attracted by an object that awakened both sympathy and curiosity.

It was a piano which had been picked up from the ruins of Johnstown after the flood. The owner was not known, and it was forwarded to the makers, Ernest Gabler & Co., New York, whose names still appeared on the front.

The action rail of the piano is intact, but the hammers are gone, though the strings are nearly perfect. The ivory is washed off the keys, which are covered with mud and uneven, and make it a touching looking relic of the terrible disaster which wrecked an entire city and cost so many lives.

WANTED—Good retail salesman for small musical instruments. Prefer one competent to take charge of a stock. Address “Banjo,” care MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—An organ action maker, who also understands how to make stop actions and fly finishing. Address “Organ,” care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—An experienced bellyman and finisher for a piano factory in New York State. Employment guaranteed to a good man. Address “L,” care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

POSITION WANTED—As traveler for piano factory by an experienced and successful factory salesman of wide trade and territory acquaintance—steady in habits, a hard worker and capable of handling any trade. Address “Traveler,” care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A competent piano salesman capable of becoming acquainted with and selling pianos among the large numbers of buyers and traveling men for houses in all lines, who are in the city at this time of the year. He can make special prices to them, and we will give a three months engagement on salary and commission to the proper party. Address, DRUMMERS, care of THE MUSICAL COURIER.

WANTED—Dealers within a radius of 150 miles of New York or Philadelphia to send me a list of second-hand square pianos they are willing to sell at reduced prices. Will take all I can get of 7 and 7½ octaves, and will also buy squares that are out of condition. Send full particulars, name, number, condition, number of octaves, but do not bother about stencil pianos, as I would not purchase any but old legitimate squares, no matter how obscure the maker. Address, “Square,” care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

= WE HAVE STARTED =

The Manufacture of PIANOS at

WATERLOO, N. Y.

First Specimens ready in about a month.

WATERLOO ORGAN CO.



My Friend

Watch the awkward attempts of competitors to copy F. & V. Electric, also Automatic Separable Organs. Why do they do it?

Because the F. & V. Organ Co. are the most progressive in the business, and as they lead, their competitors have nothing to do but to follow.

HEADQUARTERS,
DETROIT, MICH.

THE BEHR PIANO

— HAS BEEN AWARDED A —

GOLD MEDAL,

The First Award of Merit,

— AT THE —

MELBOURNE CENTENNIAL EXPOSITION.

The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

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636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET
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113 BROADWAY, CAMBRIDGEPORT, MASS.

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Warerooms: 174 Tremont Street, Boston, Mass.
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WE would call your attention to our Popular Series of REED ORGAN AND PIANO INSTRUCTION BOOKS, which we furnish the Trade under their own name and imprint, in any quantities, at very low prices. We are supplying many of the largest houses in the country with imprinted books, and shall be pleased to give prices and full particulars to Dealers on application. Address

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Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sarc,
Abt, Paulus, Tiliens, Heilbron and Germany's
Greatest Masters.

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Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

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Upright Pianos

ARE DURABLE AND WELL FINISHED
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— UNEXCELLED IN —

Beauty of Tone,
Elegance of Finish,
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WAREROOMS:

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FACTORIES:

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THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

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PIANOS.

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CHICAGO.

LINDEMAN & SONS,

Manufacturers of Grand, Square and Upright

PIANOS.

WAREROOMS: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as
 Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
 Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to pull up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

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Prices reasonable. Terms favorable.

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FINE FINISH AND GREAT
DURABILITY.

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Piano Cases, Strings and Desks,
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ALL our Pianos have our patent Agraffe Bell Metal Bar arrangement, patented July, 1875, and November, 1875, and our Uprights have our patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which has caused them to be pronounced by competent judges

THE BEST PIANOS MANUFACTURED.

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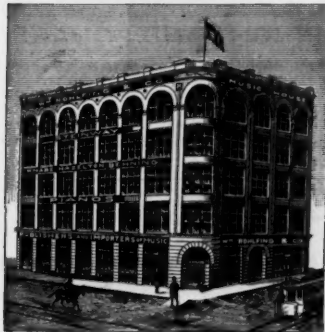
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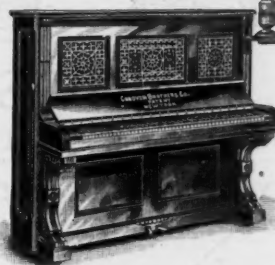


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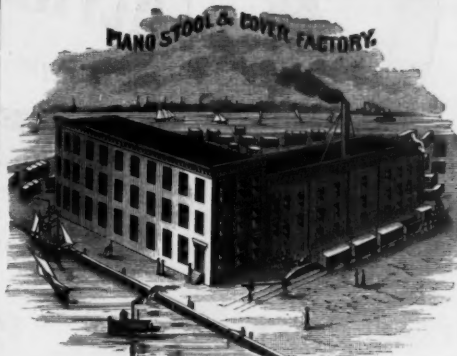
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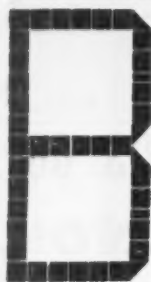
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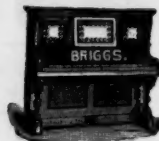
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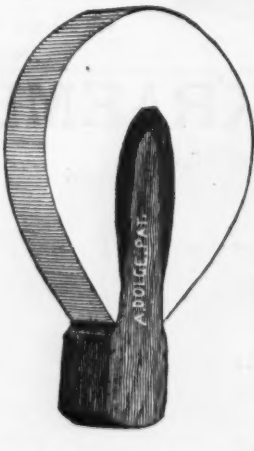
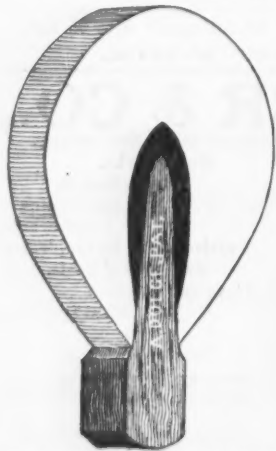
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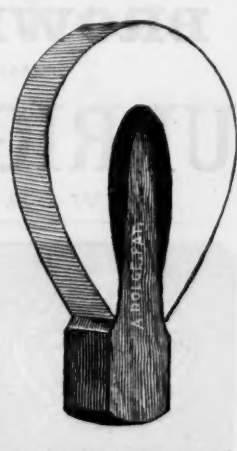
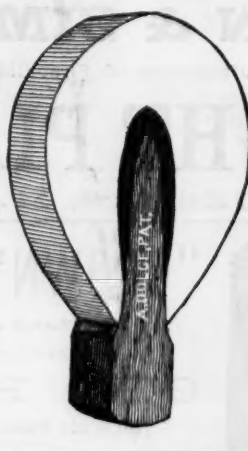
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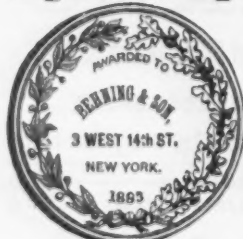


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